Unit 1 Title: Free Tone			
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	Stage 1: De	esired Results	
Standards & Indicators:			
Music Ensembles Standa			
	: Organizing and developing i	deas	
	ce Expectations		
sp	3C.12acc.Cr2a: Select and de ecific purposes that demonstriculation cultures studied in rehearsal.		s, and short compositions for eristic(s) of music from a variety
Music Ensembles Standa			
	: Developing and refining tech	nniques and models or steps	needed to create products.
	ce Expectations		
inc	3C.12adv.Pr5a: Develop, appl lividual and ensemble challen		
Music Ensembles Standa			
	: Applying criteria to evaluate	products	
	ce expectations 3C.12adv.Re9a: Develop and	justify avaluations of music	programs of music and
			esearch, and understanding of
•	ntexts.	personal decision-making, r	escaren, and understanding of
Music Ensembles Standa			
	0: Synthesizing and relating k	nowledge and personal expe	eriences to create products.
	ce Expectations	5 1 1	•
■ 1.3	3B.12acc.Cn10a: Demonstrate	e how interests, knowledge a	ind skills relate to personal
	oices and intent when creating		
	pectation is embedded in the		1 3A 12acc Cr2a
	3A.12acc.Cr3b, 1.3A.12acc.Pr		1.0/ (. T2000.0120,
2020 Vieual and Dorformi			1.6/ 1.12400.0124,
	ng Arts:1.2 Media Arts Stan	dards	1.0/11/2000.0124,
1.2.12prof.Cr1b: Organize	ng Arts:1.2 Media Arts Stan and design artistic ideas for r	dards nedia arts productions.	
1.2.12prof.Cr1b: Organize	ng Arts:1.2 Media Arts Stan and design artistic ideas for r sthetic criteria in developing, r	dards nedia arts productions. efining and proposing media	
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1.2.12prof.Cr1b: Organize 1.2.12prof.Cr1d: Apply ae Standard 9.4.2.Cl.1	ng Arts:1.2 Media Arts Stan and design artistic ideas for r sthetic criteria in developing, r Career Readiness, Life Performance Demonstrate openness to perspectives	dards media arts productions. refining and proposing media e Literacies and Key Skills Expectations new ideas and	Core Ideas Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem. Innovative ideas or innovation
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 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. 	 What are the positive outcomes of utilizing proper singing posture? Why is it necessary to warm up the voice daily before singing? What are the classifications of voice parts? What are some of the vocal timbres within the voice and where do they live within the vocal range?
Content: Stretching Singing Posture Head Alignment The breathing mechanism Theories of Breath Support Interaction between posture and breath action Free Tone Changing Resonance	 Skills(Objectives): Execute correct breathing Manipulate musculature in the face and the abdomen Stand or sit with good posture Begin to self assess vocal technique Identify best resonance Maintain Resonance
Interdisciplinary Connections:	<u> </u>
Students will combine learning from multiple disciplines to perspectives.	o come up with new ways to think about creativity and sement Evidence
 Performance Task(s): Becoming more comfortable and confident in singing ability Understand the physiology of vocal sound production Work cooperatively to enhance vocal skills Implement proper vocal techniques while singing Daily rehearsals Written responses to academic prompts Oral performances Experimentations 	Other Evidence: • Class-Work Review • Teacher Observation • Group & Cooperative Work • Singing Performance

- Experimentations ٠
- Student Demonstrations •

Stage 3: Learning Plan Learning Opportunities/Strategies: **Resources:** "Essential Musicianship" Book 4 •

• Human/vocal anatomy

 Breath and the body Free Tone Changing resonance in the Voice Experiment with Exercises Teacher/Peer Coaching Student self critique Teacher Critique Peer Critique 	 <i>"Italian</i> Audio Recordings Music Journal Video Recorders Highlighters You Tube Selections Lux vux Social Studies Resources: The New Jersey Amistad Commission Interactive Curriculum NJ Commission on Holocaust Education Learning for Justice
	LGBT and Disabilities Law Resources: <u>GLSEN Educator Resources</u> <u>Supporting LGBTQIA Youth Resource List</u> <u>Respect Ability: Fighting Stigmas, Advancing</u> <u>Opportunities</u>

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
Identify vocal range:	Identify Vocal range:	Identify Vocal range:	Any student requiring further
Soprano, Alto, Tenor, Bass	Soprano, Alto, Tenor,	Soprano, Alto, Tenor,	accommodations and/or
	Bass	Bass	modifications will have them
Solo Work			individually listed in their 504
	Solo Work	Solo Work	Plan or IEP. These might
Small ensemble			include, but are not limited to:
	Small Ensemble	Teacher model singing	breaking assignments into
Teacher Model singing			smaller tasks, giving directions
	Teacher Model singing	Variety of Repertoire	through several channels
Students lead and model	Variaty of Danastaira	Cheet Music in Lland	(auditory, visual, kinesthetic,
vocal exercises	Variety of Repertoire	Sheet Music in Hand	model), and/or small group
Variety of Repertoire	Sheet music in Hand	Music taught through by	instruction for reading/writing
college level selections	Sheet music in Hand	rote	ELL supports should include,
college level selections	Music taught through	Use of manipulatives:	but are not limited to, the
Music learned by sight	solfege and by rote	Piano, Highlighters,	following::
reading		Colored Pencils,	Extended time
· · · · · · · · · · · · · · · · · · ·	Use of manipulatives:	Folders, hearfones,	Provide visual aids
Use of manipulatives:	Piano, Highlighters,	gadgets (mirrors, rubber	Repeated directions
Piano, Highlighters,	Colored Pencils,	bands, mints, etc)	Differentiate based on
Colored Pencils, Folders,	Folders,hearfones,		proficiency
hearfones, gadgets	gadgets (mirrors, rubber	Major/Minor Scale	Provide word banks
(mirrors, rubber bands,	bands, mints, etc)	packets	Allow for translators,
mints, etc)			dictionaries
	Major/Minor Scale	Rhythm Packet	
Major/Minor Scale packets	packets		
		Use of Technology:	
Rhythm Packet	Rhythm Packet	google classroom cell	
		phones, Chromebook,	
	Use of Technology:	recording devices	

Use of Technology: google classroom, cell phones, Chromebook, recording devices	Google classroom, cell phones, Chromebook, recording devices	Assignments written on board	
Assignments written on board.	Assignments written on board	Composer /song research as a class	
Composer/ Song research – individual work	Composer/ song research –group/ individual work		
Audition for All State or South Jersey Choir	Audition for South Jersey Choir		

Unit 2 Title: Preparing to Sing

Stage 1: Desired Results

Standards & Indicators:

Music Ensembles Standards: Creating

- Anchor Standard 2: Organizing and developing ideas.
 - Performance Expectations 0
 - 1.3C.12prof.Cr2a: Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
- Anchor Standard 3: Refining and completing products.
 - Performance Expectations
 - 1.3C.12acc.Cr3a: Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.

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.

Music Ensembles Standards: Responding

- Anchor Standard 7: Perceiving and analyzing products.
 - Performance Expectations 0
 - Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a, • 1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a
 - Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
 - Performance Expectations
 - 1.3B.12acc.Cn11a: 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.CI.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.CI.3: Investigate new challenges and opportunities for Innovative ideas or innovation personal growth, advancement, and transition (e.g., can lead to career opportunities. 2.1.12.PGD.1). **Central Idea/Enduring Understanding: Essential/Guiding Question:** Musicians' creative choices are influenced by their Do I need to pay attention to words when I sing? expertise, context and expressive intent Are vowels the same in singing as in speaking? To express their musical ideas, musicians analyze, How many vowels are there and are there written • • evaluate and refine their performance over time symbols for them? through openness to new ideas, persistence and • How can I sing so that all vowels are equally easy and the application of appropriate criteria. strong, so that I always use a good tone quality and still The personal evaluation of musical work(s) and • have variety? performance(s) is informed by analysis, Why is it necessary to sing pure and undistorted vowel interpretation and established criteria. sounds? Musicians connect their personal interests, How are consonants a necessary component of good • experiences, ideas, and knowledge to creating, diction? performing, and responding. Will consonants help or get in the way? • The voice is an instrument with a broad spectrum What if several consonants come together? • Will they make my singing sound choppy? 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. **Content:** Skills(Objectives): Stretching Execute correct breathing Singing Posture Manipulate musculature in the face and the • Head Alignment abdomen The breathing mechanism Stand or sit with good posture • Breath Support Shape vowels in a variety of styles and languages Free Tone Execute articulation skills and use specific Anatomy of Vowels: Vowel Quadrilateral vocabulary related to vocal pedagogy Vowels and Vocal Color • Begin to self assess their own vocal technique

Consonants and Clarity Double and Triple vowels Learning words Phrasing Interdisciplinary Connections: Students will combine learning from multiple disciplines preparations in singing, and perspectives. Stage 2: Asse	to come up with new ways t essment Evidence	o think about creativity,
 Performance Task(s): Understand the physiology of vocal sound production Work cooperatively to enhance vocal skills Implement proper vocal techniques while singing Daily rehearsals Written responses to academic prompts Oral performances Experimentations Student Demonstrations 	Other Evidence: Class-Work Revie Teacher Observat Group & Coopera Singing Performa	tion tive Work
 Stage 3: I Learning Opportunities/Strategies: Human/vocal anatomy (tongue/jaw) Vowel quadrilateral Use of Vocal tools (Straws, hearfones, bean bags,lollipops, mints, etc) Peer Coaching Diaphragmatic breathing exercises IPA exercises Vocal Exercises Student self critique Teacher Critique Class Critique 	 <i>"The anatomy of McCarther, Kathy"</i> <i>"IPAlphabet" by C</i> Audio Recordings Music Journal Video Recorders Highlighters You Tube Selection Lux vux Hearfones 	ristian Grases
	Curriculum NJ Commission of Learning for Justi LGBT and Disabilities Law GLSEN Educator Supporting LGBT	Amistad Commission Interactive on Holocaust Education ce v Resources:
Differentiation *Please note: Teachers who have stude to refer to Struggling and/or Special Needs Section for c	lifferentiation	
High-Achieving On Grade Level Students Students	Struggling Students	Special Needs/ELL
Identify vocal range:Identify Vocal range:Soprano, Alto, Tenor,Soprano, Alto, Tenor, Bass	Identify Vocal range: Soprano, Alto, Tenor, Bass	Any student requiring further accommodations and/or modifications will have them

	Solo Work		individually listed in their 504
Solo Work		Solo Work	Plan or IEP. These might
	Small Ensemble		include, but are not limited to:
Small ensemble		Teacher model singing	breaking assignments into
	Teacher Model singing	0.0	smaller tasks, giving directions
Teacher Model singing	5 5	Variety of Repertoire	through several channels
reacher meder eniging	Variety of Repertoire		(auditory, visual, kinesthetic,
Students lead and	variety of Repertoire	Sheet Music in Hand	model), and/or small group
	Chest music in Lland	Sheet Music III Hand	
model vocal exercises	Sheet music in Hand		instruction for reading/writing
		Music taught through by	
Variety of Repertoire	Music taught through	rote	ELL supports should include,
college level selections	solfege and by rote		but are not limited to, the
		Use of manipulatives:	following::
Music learned by sight	Use of manipulatives: Piano,	Piano, Highlighters,	Extended time
reading	Highlighters, Colored	Colored Pencils,	Provide visual aids
	Pencils, Folders, hearfones,	Folders, hearfones,	Repeated directions
Use of manipulatives:	gadgets (mirrors, rubber	gadgets (mirrors, rubber	Differentiate based on
Piano, Highlighters,	bands, mints, etc)	bands, mints, etc)	proficiency
Colored Pencils,	bands, mints, etc)	bands, mints, etc)	Provide word banks
Folders, hearfones,	Major/Minor Scale packets	Major/Minor Scale	Allow for translators, dictionaries
gadgets (mirrors,		packets	
rubber bands, mints,	Rhythm Packet		
etc)		Rhythm Packet	
	Use of Technology:		
Major/Minor Scale	Google classroom, cell	Use of Technology:	
packets	phones, Chromebook,	google classroom cell	
1	recording devices	phones, Chromebook,	
Rhythm Packet		recording devices	
	Assignments written on		
Use of Technology:	board	Assignments written on	
	buaru	5	
google classroom, cell		board	
phones, Chromebook,	Composer/ song research		
recording devices	–group/ individual work	Composer /song	
		research as a class	
Assignments written on	Audition for South Jersey		
board.	Choir		
Composer/ Song			
research – individual			
work			
Audition for All State			
Audition for All State or			
South Jersey Choir			

Unit 3 Title: Music Literacy

Stage 1: Desired Results

Standards & Indicators:

Visual and Performing Arts: Music: Music Ensembles Standards Creating

- Anchor Standard 1: Generating and conceptualizing ideas.
 - Performance Expectation

- Accomplished 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.
- Advanced 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.

1.3C Music Ensembles Standards Connecting

• Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

• Performance Expectations

 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

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	v 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.
influence music variety of source Performers' inte musical works,	as, concepts and feelings that ians' work emerge from a	How do performers seHow do individuals ch	nerate creative ideas?

 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. 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 Musicians connect their personal interests, experiences, ideas, and knowledge to creating performing, and responding 	 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 does rhythm influence movement? How can we improve music literacy? How is the flow of music in time articulated?
 experiences, ideas, and knowledge to creating, performing, and responding. Musicians connect their personal interests, experiences, ideas and knowledge to create, 	
perform and respond.	Skille/Objectives):
 <u>Content:</u> Sight reading Pitch-Location Pitch Notation (Corresponding Solfege Syllables) Solo Score Analysis Rhythm Musicianship: Diction, Dynamics and articulation 	 Skills(Objectives): Demonstrate their prior knowledge and ability to interpret symbols and traditional terms referring to rhythm, pitch, dynamics, tempo, articulation, and expression. Demonstrate the ability to read an instrumental and vocal score of up to four staves. Explain how the symbols and markings of the composer help communicate his/her intent to the performer. Use knowledge of music terminology when describing, evaluating and performing musical pieces.

	 Demonstrate knowledge of form in repertoire.
Interdisciplinary Connections:	
Students will combine learning from multiple disciplines	to come up with new ways to think about creativity and
perspectives as it relates to music literacy.	
Stage 2: Asse	ssment Evidence
 Performance Task(s): Formative Assessment Rhythmic Accuracy Performance Self-Assessment Pitch Awareness Participation End-of-Marking Period Assessment 	Other Evidence: Class-Work Review Teacher Observation Group & Cooperative Work Singing Performance
	_earning Plan
Learning Opportunities/Strategies: How to analyze and mark music Individual vocal plan Individual repertoire Class Discussion Individual rehearsal Individual lessons Student self critique Teacher Critique Class Critique	 Resources: "Essential Musicianship Book 4 Emily Crocker & John Levitt "The anatomy of Tone" James Jordan, sena McCarther, Kathy Kessler Price "Folk Songs for Solo Singers, Vol2" Jay Althouse "Italian Art Songs" John Glenn Paton "Spirituals for Solo Singers" Vol. 2 Andy Beck American art songs for the progressing Soprano, Alto, Tenor and Bass "IPAlphabet" by Cristian Grases Audio Recordings Music Journal Video Recorders Highlighters You Tube Selections Lux vux Hearfones Cups Beanbags
	 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

<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

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
Identify vocal range: Soprano, Alto, Tenor, Bass	Identify Vocal range: Soprano, Alto, Tenor, Bass Solo Work	Identify Vocal range: Soprano, Alto, Tenor, Bass	Any student requiring further accommodations and/or modifications will have them individually listed in their 504
Solo Work	Small Ensemble	Solo Work	individually listed in their 504 Plan or IEP. These might include, but are not limited to:
Small ensemble	Teacher Model singing	Teacher model singing	breaking assignments into smaller tasks, giving directions
Teacher Model singing	Variety of Repertoire	Variety of Repertoire	through several channels (auditory, visual, kinesthetic,
Students lead and model vocal exercises	Sheet music in Hand	Sheet Music in Hand	model), and/or small group instruction for reading/writing
Variety of Repertoire college level selections	Music taught through solfege and by rote	Music taught through by rote	ELL supports should include, but are not limited to, the
Music learned by sight reading	Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders,hearfones,	Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearfones,	following:: Extended time Provide visual aids Repeated directions
Use of manipulatives: Piano, Highlighters, Colored Pencils,	gadgets (mirrors, rubber bands, mints, etc)	gadgets (mirrors, rubber bands, mints, etc)	Differentiate based on proficiency Provide word banks
Folders, hearfones, gadgets (mirrors,	Major/Minor Scale packets	Major/Minor Scale packets	Allow for translators, dictionaries
rubber bands, mints, etc)	Rhythm Packet Use of Technology:	Rhythm Packet	
Major/Minor Scale packets	Google classroom, cell phones, Chromebook, recording devices	Use of Technology: google classroom cell phones, Chromebook,	
Rhythm Packet	Assignments written on	recording devices	
Use of Technology: google classroom, cell	board	Assignments written on board	
phones, Chromebook, recording devices	Composer/ song research –group/ individual work	Composer /song research as a class	
Assignments written on board.	Audition for South Jersey Choir		
Composer/ Song research – individual work			
Audition for All State or South Jersey Choir			

	le: Performance and Critique
	Stage 1: Desired Results
Standard	s & Indicators:
Visual an	d Performing Arts: Music:
	sembles Standards: Creating
	nchor Standard 3: Refining and completing products.
	 Performance Expectations
	 1.3C.12acc.Cr3a: Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.
Music Er	sembles Standards: Performing
	nchor Standard 4: Selecting, analyzing and interpreting work.
	 Performance Expectations
• A	 1.3C.12prof.Pr4a: Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance. nchor 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
Music Er	individual and ensemble chanenges in a valled repertoire of music
	nchor Standard 7: Perceiving and analyzing products.
• ~	 Performance Expectations
	 Performance Expectations 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.
• A	nchor 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.
Music Er	sembles Standards: Connecting
• A	nchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products. • Performance Expectations
	 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
• A	nchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to
	eepen understanding.
-	 Performance Expectations
	 1.3B.12acc.Cn11a: 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 Visi	al and Performing Arts:1.2 Media Arts Standards
1.2.12adv	<i>Cr1a</i> : Fluently integrate generative methods, aesthetic principles and innovative thinking to form original
	solutions.
	v.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	<i>i</i> 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.,		Innovative ideas or innovation can lead to career opportunities.
 their expertise, c. Performers' intermusical works, utechnical skill, an performance influrepertoire. To express their analyze, evaluate over time through persistence and criteria. Individuals' select influenced by the understandings, music is informed social, cultural, h or performer(s) n music. Through their use of music, creator Musicians evaluate through openness and the application Musicians conne experiences, idea creating, perform Musicians conne experiences, idea creating, perform Musicians conne experiences, idea creating and reallyze, evaluate over time through openness and the application. To express their analyze, evaluate over time through over time through persistence and criteria. Individuals' select influenced by the understandings, music is informed social, cultural, h 	ve choices are influenced by ontext and expressive intent. rest in and knowledge of nderstanding of their own ad the context for a uence the selection of musical ideas, musicians e and refine their performance h openness to new ideas, the application of appropriate ction of musical works is eir interests, experiences, and purposes. Response to d by analyzing context (e.g., istorical) and how creator(s) nanipulate the elements of e of elements and structures is and performers. ate and refine their work as to new ideas, persistence on of appropriate criteria. ect their personal interests, as, and knowledge to ning, and responding. ect their personal interests, as and knowledge to creating,	 How do performe How do musicians performance? How do musicians creating, performi How do individual How does unders of music inform a How do the other and daily life infor responding to mu How do we disce performers' expre How do the other and daily life infor responding to mu How do the other and daily life infor responding to mu How do musicians creative work? How do musicians performance? How do individual 	s make creative decisions? rs select repertoire? s improve the quality of their s make meaningful connections to ing, and responding? ls choose music to experience? tanding the structure and context response? arts, other disciplines, contexts, m creating, performing, and sic? ern the musical creators' and essive intent? arts, other disciplines, contexts, m creating, performing, and sic? s improve the quality of their s improve the quality of their ls choose music to experience? tanding the structure and context

Content: • Guidelines for interpretation • Extending the Voice • Vocal strength • Improving Breath Control • Flexibility • Range • Guidelines for Critique	 Skills(Objectives): Dress professionally for in-class/out of class performances Execute professional rehearsal etiquette Execute professional performance etiquette Behave in a respectful way towards all others in a rehearsal and execute excellent audience Skills Learn vocabulary to discuss principles and elements of music in a performance Critique other students based on teacher and student created rubrics Critique themselves based on a self-evaluation rubric Provide feedback through group discussion sessions
perspectives as it relates to performance and critiques.	
 Performance Task(s): Daily warm-ups Daily rehearsals Extended written products Written responses to academic prompts Oral performances Experimentations Student Demonstrations Written responses to visual presentations 	Other Evidence: Class-Work Review Teacher Observation Group & Cooperative Work Singing Performance
	Learning Plan
 Learning Opportunities/Strategies: Guidelines for Interpretation of musical performance Musical styles Beginning, Middle, End The Accompanist Confidence and Stage Fright On Stage Alumni/outside speaker with expertise in Vocal vocation to workshop students on solo repertoire Peer evaluations and written and oral feedback after performances Critical Listening Self reflections regarding development and progress Viewing performance assessment 	 Resources: Essential Musicianship Book 4 Emily Crocker & John Levitt "The anatomy of Tone" James Jordan, sena McCarther, Kathy Kessler Price "German Art Songs" John Glenn Paton "Italian Art Songs" John Glenn Paton "Spirituals for Solo Singers" Vol. 2 Andy Beck American Art Songs for the progressing Soprano, Alto, Tenor and Bass "IPAlphabet" by Cristian Grases Audio Recordings Music Journal Video Recorders Highlighters You Tube Selections Lux vux Hearfones Cups Beanbags

 <u>The New Jersey Amistad Commission Interactive</u> <u>Curriculum</u> <u>NJ Commission on Holocaust Education</u> <u>Learning for Justice</u>
 LGBT and Disabilities Law Resources: <u>GLSEN Educator Resources</u> <u>Supporting LGBTQIA Youth Resource List</u> <u>Respect Ability: Fighting Stigmas, Advancing Opportunities</u>

<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

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
Identify vocal range:	Identify Vocal range:	Identify Vocal range:	Any student requiring further
Soprano, Alto, Tenor,	Soprano, Alto, Tenor, Bass	Soprano, Alto, Tenor,	accommodations and/or
Bass		Bass	modifications will have them
	Solo Work		individually listed in their 504
Solo Work		Solo Work	Plan or IEP. These might
	Small Ensemble	The state of the s	include, but are not limited to:
Small ensemble	Tapahar Madal singing	Teacher model singing	breaking assignments into
Taaabar Madal singing	Teacher Model singing	Variety of Repertoire	smaller tasks, giving directions through several channels
Teacher Model singing	Variety of Repertoire		(auditory, visual, kinesthetic,
Students lead and	vallely of Repertolle	Sheet Music in Hand	model), and/or small group
model vocal exercises	Sheet music in Hand	Oneet Music III Hand	instruction for reading/writing
		Music taught through by	instruction for reduing/writing
Variety of Repertoire	Music taught through	rote	ELL supports should include,
college level selections	solfege and by rote		but are not limited to, the
5	3 ,	Use of manipulatives:	following::
Music learned by sight	Use of manipulatives: Piano,	Piano, Highlighters,	Extended time
reading	Highlighters, Colored	Colored Pencils,	Provide visual aids
_	Pencils, Folders, hearfones,	Folders, hearfones,	Repeated directions
Use of manipulatives:	gadgets (mirrors, rubber	gadgets (mirrors, rubber	Differentiate based on
Piano, Highlighters,	bands, mints, etc)	bands, mints, etc)	proficiency
Colored Pencils,			Provide word banks
Folders, hearfones,	Major/Minor Scale packets	Major/Minor Scale	Allow for translators, dictionaries
gadgets (mirrors,		packets	
rubber bands, mints,	Rhythm Packet		
etc)	line of Technology	Rhythm Packet	
Majar/Minar Saala	Use of Technology:	Liss of Technology	
Major/Minor Scale packets	Google classroom, cell phones, Chromebook,	Use of Technology: google classroom cell	
packets	recording devices	phones, Chromebook,	
Rhythm Packet	recording devices	recording devices	
	Assignments written on		
Use of Technology:	board	Assignments written on	
google classroom, cell		board	
phones, Chromebook,	Composer/ song research		
recording devices	–group/ individual work	Composer /song	
_		research as a class	

Assignments written on board.	Audition for South Jersey Choir	
Composer/ Song research – individual work Audition for All State or South Jersey Choir		

Pacing Guide

Course Name	Resource	Standards
MP 1		
UNIT 1 Freedom to sing	CHAPTERS Physical Freedom:Understanding your instrument Breath and Body Free Tone Changing Resonances in Your Voice	 1.3C.12prof.Cr3b:. 1.3C.12prof.Pr5a: 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
MP 1 & 2		
UNIT 2 Preparing a Song	CHAPTERS Vowels and Vocal Color Consonants and Clarity Double and Triple Vowels	1.3C.12prof.Cr2a: 1.3C.12acc.Cr3a: Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a
MP 2 & 3		
UNIT 3 Music Literacy	CHAPTERS Sight reading Score Analysis Musicianship	 1.3.C.1acc.Cr1a: 1.3C.12adv.Cr2a: 13C.12adv.Pr4b: 1.3C.12adv.Re7a: 1.3C.12adv.Re7b: 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
MP 3 & 4		
UNIT 4	CHAPTERS	1.3C.12acc.Cr3a: 1.3C.12prof.Pr4a:

Performance & Critique	Guidelines for Interpretation Performing a song Extending Your Voice Guidelines for Critique	1.3C.12adv.Pr5a: 1.3C.12acc.Re7a: 1.3C.12acc.Re8a: 1.3B.12adv.Cn10a: 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
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