Vocal Music Curriculum

Grade 11: Concert Choir I
Course Description

Course Objectives:

Students continue to work in the sequence of vocal and theory courses, which range from intermediate knowledge of theory and vocal technique to advanced study in solo and choral literature from early music genres to contemporary compositions. Students apply themes and concepts explored by vocal repertoire with increasing levels of technical and musical complexity for auditions, performance and competition. They will begin to solidify a repertoire of selections derived from the standard band literature for use in auditions and performance, stressing proper vocal production, technical proficiency and interpretation. (Pre-requisites: Individual Techniques in Vocal Music, Vocal Techniques I.)
This course has been designed based on a Spiral Curriculum – all areas of study are practiced at the same time and at each student’s individual pace, depending on the demands of the choral repertoire and the progress of the ensemble.

### Pacing Chart – Units 1-4

<table>
<thead>
<tr>
<th>#</th>
<th>Student Learning Objective</th>
<th>NJCCSS</th>
<th>Timeline: All Year</th>
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</thead>
</table>
| 1 - Technical Development | Students will continue to develop:  
• How to musically interpret the emotional intent of the composition in an ensemble setting  
• The adaptation of proper breathing, posture and vocal technique as it relates to phrasing is an essential component of accurate singing.  
• Mastery of vowels, tuning formants, vowel modification and resonance  
• Proficiency in reading in treble and bass clefs and multiple key signatures.  
• Advanced techniques of articulation resonance and vocal onset.  
• Fine and gross motor skills must be developed and improved in very specific ways to grow as an vocalist. | 1.1.12.B.1  
1.1.12.B.2  
1.3.12.B.1  
1.3.12.B.2  
1.3.12.B.3  
1.4.12.B.2 | This course has been designed based on a Spiral Curriculum – all areas of study are practiced at the same time and at each student’s individual pace, depending on the demands of the choral repertoire and the progress of the ensemble. |
| 2 - Repertoire | Students will know:  
• Music from many historical periods and genres, from the Medieval to the 21st century  
• The correct performance practice of adaptations to technique, expression, rhythm and phrasing that musicians apply based on the historical and stylistic context of specific repertoire.  
• How to create stylistically appropriate vocal adaptations based on the time period in which the musical piece was created.  
• The difference vocal technique and tone production used for solo and/or ensemble singing. | 1.1.12.B.1  
1.1.12.B.2  
1.3.12.B.1  
1.3.12.B.2  
1.3.12.B.3  
1.4.12.B.1 | |
| 3 - Listening and | Students will continue to develop: | CCSS  
CCSS.ELA-Literacy.L.9-10.6 | |
| analysis | • How to convey the emotional intent of the music  
• How to use aural skills to sing, read, transcribe, and critique music.  
• How to listen critically.  
• How to balance their individual voice in an ensemble. |
| --- | --- |
| 4 - Critique | Students will know:  
• Vocalists must be able to recognize errors in pitch, expression, rhythm, and expression as they sing.  
• Adjudication by other skilled listeners can be an effective and helpful skill building tool.  
• The analysis of one’s own singing and performance is critical to growth |

CCSS.ELA-Literacy.L.11-12.6  
CCSS.ELA-Literacy.RST.9-10.3  
CCSS.ELA-Literacy.RST.11-12.3  
NJCCCS  
1.1.12.B.1  
1.1.12.B.2  
1.3.12.B.1  
1.3.12.B.2  
1.3.12.B.3  

CCSS  
CCSS.ELA-Literacy.L.9-10.6  
CCSS.ELA-Literacy.L.11-12.6  
CCSS.ELA-Literacy.RST.9-10.3  
CCSS.ELA-Literacy.RST.11-12.3  
NJCCCS  
1.1.12.B.1  
1.1.12.B.2  
1.3.12.B.1  
1.3.12.B.2  
1.3.12.B.3
Educational Technology Standards


- **Technology Operations and Concepts**
  - Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.
  - Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.

- **Creativity and Innovation**
  - Apply previous content knowledge by creating and piloting a digital learning game or tutorial.

- **Communication and Collaboration**
  - Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.

- **Digital Citizenship**
  - Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.
  - Evaluate consequences of unauthorized electronic access and disclosure, and on dissemination of personal information.
  - Compare and contrast policies on filtering and censorship both locally and globally.

- **Research and Information Literacy**
  - Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.

- **Critical Thinking, Problem Solving, Decision Making**
  - Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.
### Career Ready Practices

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<th>Standards</th>
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<tr>
<td>CRP1, CRP2, CRP3, CRP4, CRP5, CRP6, CRP7, CRP8, CRP9, CRP10, CRP11, CRP12</td>
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</tbody>
</table>

**CRP1. Act as a responsible and contributing citizen and employee**
Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

**CRP2. Apply appropriate academic and technical skills.**
Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

**CRP3. Attend to personal health and financial well-being.**
Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.
**CRP4. Communicate clearly and effectively and with reason.**
Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

**CRP5. Consider the environmental, social and economic impacts of decisions.**
Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

**CRP6. Demonstrate creativity and innovation.**
Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

**CRP7. Employ valid and reliable research strategies.**
Career-ready individuals are discerning in accepting and using new information to make decisions, change
practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

**CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**
Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

**CRP9. Model integrity, ethical leadership and effective management.**
Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.

**CRP10. Plan education and career paths aligned to personal goals.**
Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths
require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

**CRP11. Use technology to enhance productivity.**
Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

**CRP12. Work productively in teams while using cultural global competence.**
Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

## Differentiated Instruction

**Accommodate Based on Students Individual Needs: Strategies**

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extra time for assigned tasks</td>
<td>Extra Response time</td>
<td>Precise step-by-step directions</td>
<td>Teacher-made checklist</td>
<td>Computer/whiteboard</td>
<td>Extended time</td>
<td>Consistent daily structured routine</td>
<td>Individual daily planner</td>
</tr>
<tr>
<td>Adjust length of assignment</td>
<td>Have students verbalize steps</td>
<td>Short manageable tasks</td>
<td>Use visual graphic organizers</td>
<td>Tape recorder</td>
<td>Study guides</td>
<td>Simple and clear classroom rules</td>
<td>Display a written agenda</td>
</tr>
<tr>
<td>Timeline with due dates for reports and projects</td>
<td>Repeat, clarify or reword directions</td>
<td>Brief and concrete directions</td>
<td>Reference resources to promote independence</td>
<td>Spell-checker</td>
<td>Shortened tests</td>
<td>Frequent feedback</td>
<td>Note-taking assistance</td>
</tr>
<tr>
<td>Communication system between home and school</td>
<td>Mini-breaks between tasks</td>
<td>Provide immediate feedback</td>
<td>Visual and verbal reminders</td>
<td>Audio-taped books</td>
<td>Read directions aloud</td>
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<td>Color code materials</td>
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<tr>
<td>Provide lecture notes/outline</td>
<td>Provide a warning for transitions</td>
<td>Small group instruction</td>
<td>Graphic organizers</td>
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<td></td>
<td>Reading partners</td>
<td>Emphasize multi-sensory learning</td>
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</tbody>
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### Assistive Technology
- Computer/whiteboard
- Tape recorder
- Spell-checker
- Audio-taped books

### Tests/Quizzes/Grading
- Extended time
- Study guides
- Shortened tests
- Read directions aloud

### Behavior/Attention
- Consistent daily structured routine
- Simple and clear classroom rules
- Frequent feedback

### Organization
- Individual daily planner
- Display a written agenda
- Note-taking assistance
- Color code materials
Enrichment

Accommodate Based on Students individual Needs: Strategies

- Adaption of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Independent Method Studies
- Personal Recitals
- Community/Subject expert mentorships
Assessments

Suggested Formative/Summative Classroom Assessments

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics
New Jersey Core Curriculum Content Standards (NJCCCS):

- 1.1.12.B.1

Content Statement: Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.

Cumulative Progress Indicator: Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.

- 1.1.12.B.2

Content Statement: Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.

Cumulative Progress Indicator: Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

- 1.2.12.A.1

Content Statement: Cultural and historical events impact art-making as well as how audiences respond to works of art.

Cumulative Progress Indicator: Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

- 1.2.12.A.2

Content Statement: Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression, and contributions to community and global citizenship.

Cumulative Progress Indicator: Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
1.3.12.B.1

**Content Statement:** Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.

**Cumulative Progress Indicator:** Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.

1.3.12.B.2

**Content Statement:** The ability to read and interpret music impacts musical fluency.

**Cumulative Progress Indicator:** Analyze how the elements of music are manipulated in original or prepared musical scores.

1.3.12.B.3

**Content Statement:** Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.

**Cumulative Progress Indicator:** Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

1.3.12.B.4

**Content Statement:** Basic vocal and instrumental arranging skills require theoretical understanding of music composition.

**Cumulative Progress Indicator:** Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

1.4.12.A.1

**Content Statement:** Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.
**Cumulative Progress Indicator:** Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

- 1.4.12.A.2

**Content Statement:** Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist’s concept.

**Cumulative Progress Indicator:** Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

- 1.4.12.A.3

**Content Statement:** Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.

**Cumulative Progress Indicator:** Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

- 1.4.12.A.4

**Content Statement:** Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.

**Cumulative Progress Indicator:** Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

- 1.4.12.B.1

**Content Statement:** Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.

**Cumulative Progress Indicator:** Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

- 1.4.12.B.2
Content Statement: The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as by the manner and physical context in which it is performed or shown.

Cumulative Progress Indicator: Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

- 1.4.12.B.3

Content Statement: Art and art-making reflect and affect the role of technology in a global society.

Cumulative Progress Indicator: Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.
**Interdisciplinary Connections**

Technical Development: this area has strong connections to **Biology** and **Anatomy**. Students will apply knowledge of the musculoskeletal systems of the body and how the different parts of the system affect their muscle and motor control in maintaining appropriate posture, breathing technique and tone production. The efficacy of the nervous system in transmitting and interpreting visual, kinetic, and aural information is also explored. The concept of using sensory input to improve musicality is discussed and applied to rehearsal and performance.

Repertoire: the study of repertoire corresponds to study in **Social Studies** and **English Language Arts**. The historical periods (i.e., Medieval, Renaissance, etc.) are characterized by and parallel to specific conventions in art and music. For example, the influence that religious institutions had on Europe in the Medieval period meant that most of the music that was written was sacred in nature, and based on scripture. In the Renaissance period, secular music based on literary texts began to emerge, gaining momentum in the Romantic period. In another example that also has STEAM connections, the development of vocal music in its present form also traces particular events in history as well as changes in the technical demands placed upon the vocalist as composers developed new techniques and compositional devices in melody, rhythm and harmony.

Listening and analysis/Critique: both of these areas require and reinforce the adept use of **English Language Arts** skills in speaking, reading and writing. There is a long tradition of music analysis and critique that is akin to literary criticism. For example, Robert Schumann, German Romantic composer, was also well-known for his publications critiquing performances and compositions of his day, and in the present time, modern technology has enabled consumers to participate in tendering assessments of everything from books, movies and music to mundane items such as pens and paper.
## Grade: 11  
### Unit: 1  
### Topic: Technical Development

**Description:** Correct vocal technique has an enormous effect on the success of singing. All physical components – body posture, proper breath production, vowel formation, proper use of phonation and resonation, etc. – all must be aligned and coordinated for the vocalist to perform at his or her best. The development of technique is a life-long pursuit.

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<tr>
<th>NJDOE Student Learning Objective</th>
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<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
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</thead>
</table>
| Perform music of various cultural genres with appropriate expressive elements, and with appropriate stylistic qualities.  
Analyze the adaptation of proper breathing, posture and vocal technique as it relates to phrasing is an essential component of accurate singing.  
Examine the mastery of vowels, tuning formants, vowel modification and resonance. | In what ways have demands on a choir changed in the last 100 years?  
What is effective practice technique for choirs? What paths are opened to the vocalist by good, efficient technique?  
What are the six main periods of music history and how have they impacted choirs?  
What is a phrase and how is it utilized in music compositions?  
How to musically interpret the emotional intent of the composition in an ensemble setting? | Students will continue to develop:  
- Proper breath support and body posture appropriate to vocal technique.  
- Sing accurately when interpreting rhythms and identifying pitch in vocal parts.  
- The fundamentals of effective singing technique, built on patterns common to music such as rhythms, arpeggios, scales, etc.  
- The proper combination of resonance, articulation, and vowel placement that will | Vaccai - Practical Method of Italian Singing. (Schirmer's Library of Musical Classics Series Vol. 1911) / Edition 1  
http://vocalawareness.com/vocal-exercises/the-method/  
http://www.musictheory.net/  
Vocal and tuning exercises for choirs | Students will practice exercises 1-10 in The Vaccai-Practical Method of Singing to develop technical proficiency.  
Students will maintain a journal detailing time spent on exercises and summarizing areas for improvement and continued progress.  
Students will evaluate singers in various solo and ensemble examples for technical proficiency. |
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<td>Demonstrate proficiency in reading in treble and bass clefs and multiple key signatures. Assess mastery of advanced techniques of articulation resonance and vocal onset. Investigate fine and gross motor skills that must be developed and improved in very specific ways to grow as an vocalist.</td>
<td>facilitate a good choral sound.</td>
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Grade: 11  
Unit: 2  

**Topic:** Repertoire

**Description:**
The repertoire of music is divided into genres and historical periods. A vocalist must alter his or her performance based on the genre and historical context of a piece of music. The tonality of a piece of music influences its mood and style.

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| Listen to musical selections by a variety of composers to discern use of the elements of music that are specific to each composer (e.g., J.S. Bach, G.F. Handel, W.A. Mozart, L. Beethoven, R. Wagner, G. Puccini, S. Joplin, Stravinsky, D. Ellington, L. Bernstein, Ives) | What characteristics of a musical work define its era of music? What does Renaissance, Baroque, Classical, Romantic and Contemporary vocal music have in common? What are the differences? Why must a performer learn music from many genres and historical periods? What types of musical compositions outside of the standard vocal repertoire should students become familiar with? How to create stylistically appropriate vocal adaptations based on the time period in which | Students will develop their skills through singing repertoire while focusing on • Musical nuance – dynamics, time alteration, terminology • Differences between and appropriate usages of vibrato, tremolo, wobble and straight tone • Diction, textual sensitivity, text painting, nuance, inflection and phrasing • Dynamics and dynamic control | Alan Greene: The New Voice: How to Sing and Speak Properly Paperback. Hal Leonard Publishing  
Summary of Western Classical Music History http://www.columbia.edu/itc/music/ito/history/  
www.oxfordwesternmusic.com | Students will research and compile a choral literature timeline review spanning the musical periods, justifying the inclusion of the pieces they have selected, and analyzing their relative musical value. Students will prepare and sing various repertoire for concerts in and around the school and community. |
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<td>Examine music from many historical periods and genres, from the Medieval to the 21st century</td>
<td>the musical piece was created.</td>
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<td>Determine the correct performance practice of adaptations to technique, expression, rhythm and phrasing that musicians apply based on the historical and stylistic context of specific repertoire.</td>
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<td>Compare and contrast vocal technique and tone production used for solo and/or ensemble singing.</td>
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**Grade:** 11  
**Unit:** 3  
**Topic:** Listening and Analysis

**Description:**
Music is an aural engagement. The ability to hear, assess, interpret, analyze, process and reproduce musical timbre and pitch, is integral to one’s success as a vocalist. Ear training is an essential part of a musician’s music education. Listening to great performers imparts many kinds of musical knowledge that no amount of reading could ever convey.

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| Identify and compare common elements of music in Western and non-Western music with respect to technique, musicality, and stylistic nuance. | What is ear training in music and why is it important?  
How do choirs learn by listening to other choirs as well as instrumentalists?  
What is improvisation and can this skill be used in choir??  
How will listening to compositions other than vocal, influence a choirs’s judgment?  
How do chords affect the melody and vice versa of a choir? | Students will be able to:  
- Read music at their performance level.  
- Sightread intermediate level pieces at tempo  
- Recognize and transcribe harmony, melody, and rhythm patterns in compound meters.  
Various solo and choral vocal arrangements Grade 3-5  
www.pbs.org/show/great-performances  
http://www.Teoria.com | Students will select a vocal piece from the standard Instrumental repertoire of the Romantic and 20th Century periods and in Jazz, to analyze the musical elements of the pieces in a short composition or video presentation.  
Students will analyze the harmonic structure of the pieces they are performing in class. |
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<td>voice in an ensemble.</td>
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**Grade: 11**

**Unit: 4**

**Description:**
A vocalist gains immense insight into his or her own singing by listening to recordings of him or herself. Critique is necessary for growth in any subject or skill.

**NJDOE Student Learning Objective**

<table>
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<tr>
<td>Perform/record a musical selection and use self evaluation and/or class critique to identify what was performed well technically and where additional practice/study would improve performance and assist in</td>
<td>Students will be able to:</td>
<td><a href="http://artsedge.kennedy-center.org/educators/how-to/student-critique.aspx">http://artsedge.kennedy-center.org/educators/how-to/student-critique.aspx</a></td>
<td>List the criteria used to critique a musical performance.</td>
</tr>
<tr>
<td></td>
<td>• Use information from adjudication to improve practice effectiveness.</td>
<td></td>
<td>Attend performances of various ensembles and soloist, applying the evolved criteria for critique.</td>
</tr>
<tr>
<td></td>
<td>• Find errors in real time.</td>
<td></td>
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<tr>
<td>NJDOE Student Learning Objective</td>
<td>Essential Questions</td>
<td>Skills</td>
<td>Resources</td>
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<tr>
<td>accomplishing musical objectives. Examine Choirs ability recognize errors in pitch, expression, rhythm, and expression as they sing. Examines a choir's own singing and performance in an effort to grow.</td>
<td>genres of music? What are the similarities?</td>
<td>• Apply appropriate solutions, to formulated criticisms. • Assess the technical and musical skills of other vocalists.</td>
<td><a href="http://www.toptenreviews.com/services/entertainment/best-music-downloads/">http://www.toptenreviews.com/services/entertainment/best-music-downloads/</a></td>
</tr>
</tbody>
</table>
### Unit Vocabulary

<table>
<thead>
<tr>
<th>Aria</th>
<th>Falsetto</th>
<th>Register</th>
<th>Unison</th>
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<tbody>
<tr>
<td>A tempo</td>
<td>Hard palate</td>
<td>Resonators</td>
<td>Vibrato</td>
</tr>
<tr>
<td>A cappella</td>
<td>Harmony</td>
<td>Rote-sing</td>
<td>Vibrators</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>Hemiola</td>
<td>Rubato</td>
<td>Vocal cords/folds</td>
</tr>
<tr>
<td>Allegretto</td>
<td>Instrumentation</td>
<td>Sacred</td>
<td>Vocal classification</td>
</tr>
<tr>
<td>Arranger</td>
<td>Intonation</td>
<td>Scherzo</td>
<td>Vocal diction</td>
</tr>
<tr>
<td>Articulator</td>
<td>Key</td>
<td>Score</td>
<td>Vocal placement</td>
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<tr>
<td>Augmented</td>
<td>Key signature</td>
<td>Secular</td>
<td>Vocal posture</td>
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<td>Balance</td>
<td>Lyricist</td>
<td>Septet</td>
<td>Vocal production</td>
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<td>Blend</td>
<td>Major interval</td>
<td>Sextet</td>
<td>Vocal range</td>
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<tr>
<td>Canon</td>
<td>Manuscript</td>
<td>Sforzando</td>
<td>Vocal range</td>
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<tr>
<td>Chamber choir</td>
<td>Marcato</td>
<td>Slur</td>
<td>Vocals</td>
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<tr>
<td>Choral décorum</td>
<td>Mezzo</td>
<td>Soft palate</td>
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<tr>
<td>Choral repertoire</td>
<td>Minor interval</td>
<td>Solo</td>
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<tr>
<td>Chorale</td>
<td>Nonet (nine)</td>
<td>Solo</td>
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<tr>
<td>Chorus</td>
<td>Octavo</td>
<td>Sub-dominant</td>
<td></td>
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<tr>
<td>Consonants</td>
<td>Octet</td>
<td>Sub-median</td>
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<td>Countermelody</td>
<td>Pentatonic scale</td>
<td>Sub-tonic</td>
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<tr>
<td>Da capo (D.C.)</td>
<td>Perfect interval</td>
<td>Super-tonic</td>
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<tr>
<td>Dal segno (D.S.)</td>
<td>Phonation</td>
<td>Tonic</td>
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<tr>
<td>Diaphra</td>
<td>Pick-up</td>
<td>Transpose</td>
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<td>Dominant</td>
<td>Prodigy</td>
<td>Trill</td>
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<td>Duet</td>
<td>Pulse</td>
<td>Turn</td>
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<tr>
<td>Dynamics</td>
<td>Quartet</td>
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<td>Ear training</td>
<td>Quintet</td>
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<tr>
<td>CRITERIA</td>
<td>CRITERIA</td>
<td>UNSATISFACTORY (1-5)</td>
<td>SATISFACTORY (6-7)</td>
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<tr>
<td>SCALES</td>
<td>• Unable to perform requested scale(s)</td>
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<tr>
<td></td>
<td>• Only able to perform some requested scales with reasonable accuracy of pitch, time and/or rhythm with reasonable technical proficiency</td>
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<tr>
<td></td>
<td>• Able to perform all the requested scales with reasonable accuracy of pitch, time and/or rhythm with technical proficiency</td>
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<tr>
<td></td>
<td>• Able to perform all the requested scales with accuracy of pitch, time and/or rhythm with technical proficiency</td>
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<tr>
<td>PREPARED SOLO</td>
<td>• Unable to perform solo</td>
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<tr>
<td></td>
<td>• Only able to perform part of the solo with reasonable accuracy of pitch, time and/or rhythm with reasonable technical proficiency</td>
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<td></td>
<td>• Able to perform the entire solo with reasonable accuracy of pitch, time and/or rhythm with technical proficiency</td>
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<tr>
<td></td>
<td>• Able to perform entire solo with accuracy of pitch, time, and/or rhythm with technical proficiency</td>
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<tr>
<td>PREPARED ENSEMBLE PART</td>
<td>• Unable to perform ensemble part(s)</td>
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<tr>
<td></td>
<td>• Only able to perform a portion of the ensemble part(s) with reasonable accuracy of pitch, time and/or rhythm with reasonable technical proficiency</td>
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<td></td>
<td>• Able to perform all ensemble parts with reasonable accuracy of pitch, time and/or rhythm with technical proficiency</td>
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<td></td>
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<tr>
<td></td>
<td>• Able to perform all ensemble parts with accuracy of pitch, time and/or rhythm with technical proficiency</td>
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<td>SIGHT-READING</td>
<td>• Unable to perform requested sight-reading musical selection</td>
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<td></td>
<td>• Only able to sight-read a musical selection with reasonable accuracy of pitch, time and/or rhythm with reasonable technical proficiency</td>
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<tr>
<td></td>
<td>• Able to sight-read a musical selection with reasonable accuracy of pitch, time and/or rhythm with technical proficiency</td>
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<tr>
<td></td>
<td>• Able to sight-read a musical selection with accuracy of pitch, time and/or rhythm with technical proficiency</td>
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<tr>
<td>PREPAREDNESS</td>
<td>• Reported to 50% or less of scheduled classes and/or performances with music, instrument and appropriate attire</td>
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<td></td>
<td>• Reported to 60-70% of scheduled classes and/or performances with music, instrument and appropriate attire</td>
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<td></td>
<td>• Reported to 80% of scheduled classes and/or performances with music, instrument and appropriate attire</td>
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<td></td>
<td>• Reported to 90-100% of scheduled classes and/or performances with music, instrument and appropriate attire</td>
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<tr>
<td>PERFORMANCE ATTENDANCE</td>
<td>• Attended and participated in less than 50% of scheduled performances</td>
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<tr>
<td></td>
<td>• Attended and participated in 60-70% of scheduled performances</td>
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<tr>
<td></td>
<td>• Attended and participated in at least 80% of scheduled performances</td>
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<tr>
<td></td>
<td>• Attended and participated in 90-100% of scheduled performances</td>
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<tr>
<td>TOTAL POINTS</td>
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