Vocal Music Curriculum

Grades: 10-12
Course: Vocal Ensemble
**Course Description**

The Vocal Music Ensemble is a curricular course which provides students the opportunity to make vocal music within an ensemble setting. Students are able to re-enroll in this course from year to year. Third and fourth year participants are considered ‘advanced’ vocal students and are given additional leadership opportunities. The curriculum for this class is unique in that it is multi dimensional; essentially three curriculums offered simultaneously, each complimenting the other. The first curriculum is based on the fundamental concepts associated with the art of singing within an ensemble with added content in the area of developing musical literacy reading skills. The second curriculum is built around the concepts that are specific to the repertoire used for each major performance... *this section of the curriculum will vary from year to year.* This structure has been created in order to develop musical literacy and appreciation within an environment that is often compromised by the need to “teach for the performance.”

The students in this course are selected for participation by the teacher, and this group is typically the one that travels to community events outside the school for performance.
### Pacing Chart – Units 1-4

<table>
<thead>
<tr>
<th>#</th>
<th>Student Learning Objective</th>
<th>NJCCCS</th>
<th>Timeline:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Technical Development</td>
<td>1.3.8.B.2</td>
<td>This course is based on a spiral curriculum, where the concepts being taught are covered simultaneously throughout and with varying emphasis depending on the needs of the ensemble for each piece of repertoire being performed.</td>
</tr>
<tr>
<td></td>
<td>I. The vocal process: the vocalist’s role in an ensemble, preparing to sing</td>
<td>Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</td>
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<td></td>
<td>II. Vocal physiology: breath management and support, vocal onsets and releases, glottal attacks, staccato singing, pitch accuracy, vowel formation, consonants</td>
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<tr>
<td>2</td>
<td>Repertoire</td>
<td>1.3.8.B.1</td>
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<tr>
<td></td>
<td>Preparing music for performance</td>
<td>Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.</td>
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<tr>
<td>3</td>
<td>Music literacy: symbolic associations, rhythmic associations, pitch, dynamics</td>
<td>1.3.8.B.3</td>
<td>Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</td>
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<tr>
<td></td>
<td></td>
<td>Perform theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</td>
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<tr>
<td>4</td>
<td>Critique: self-assessment, peer assessment, evaluating other ensembles</td>
<td>1.4.12.A.2</td>
<td>Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to</td>
</tr>
</tbody>
</table>
|   |   | substaniate the hypothesis. 1.4.12.A.3
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.B.1
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
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. |
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

CRP1, CRP2, CRP3, CRP4, CRP5, CRP6, CRP7, CRP8, CRP9, CRP10, CRP11, CRP12

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

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<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></td>
<td>Emphasize multi-sensory learning</td>
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</table>

## 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
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- 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):

- **1.1.5.D.1**

**Content Statement:** Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living.

**Cumulative Progress Indicator:** Identify elements of art and principles of design that are evident in everyday life.

- **1.1.5.D.2**

**Content Statement:** The elements of art and principles of design are universal.

**Cumulative Progress Indicator:** Compare and contrast works of art in various mediums that use the same art elements and principles of design.

- **1.2.5.A.1**

**Content Statement:** Art and culture reflect and affect each other.

**Cumulative Progress Indicator:** Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.

- **1.2.5.A.2**

**Content Statement:** Characteristic approaches to content, form, style, and design define art genres.

**Cumulative Progress Indicator:** Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.

- **1.2.5.A.3**

**Content Statement:** Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.
Cumulative Progress Indicator: Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.

- 1.3.5.D.1

Content Statement: The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems.

Cumulative Progress Indicator: Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.

- 1.3.5.D.2

Content Statement: Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.

Cumulative Progress Indicator: Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.

- 1.3.5.D.3

Content Statement: Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.

Cumulative Progress Indicator: Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres.

- 1.3.5.D.4
Content Statement: The characteristics and physical properties of the various materials available for use in art-making present infinite possibilities for potential application.

Cumulative Progress Indicator: Differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by the physical properties of the resulting artworks, and experiment with various art media and art mediums to create original works of art.

- 1.3.5.D.5

Content Statement: There are many types of aesthetic arrangements for the exhibition of art. Creating or assembling gallery exhibitions requires effective time management and creative problem-solving skills.

Cumulative Progress Indicator: Collaborate in the creation of works of art using multiple art media and art mediums, and present the completed works in exhibition areas inside and outside the classroom.

- 1.4.5.A.1

Content Statement: Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).

Cumulative Progress Indicator: Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.

- 1.4.5.A.2

Content Statement: Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.

Cumulative Progress Indicator: Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.

- 1.4.5.A.3

Content Statement: Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.
Cumulative Progress Indicator: Demonstrate how art communicates ideas about personal and social values and is inspired by an individual’s imagination and frame of reference (e.g., personal, social, political, historical context).

- 1.4.5.B.1

Content Statement: Identifying criteria for evaluating performances results in deeper understanding of art and art-making.

Cumulative Progress Indicator: Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.

- 1.4.5.B.2

Content Statement: Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.

Cumulative Progress Indicator: Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.

- 1.4.5.B.3

Content Statement: While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.

Cumulative Progress Indicator: Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

- 1.4.5.B.4

Content Statement: Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.

Cumulative Progress Indicator: Define technical proficiency, using the elements of the arts and principles of design.

- 1.4.5.B.5
**Content Statement:** Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).

**Cumulative Progress Indicator:** Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.
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, as well as increasing vocal dexterity and ability. The efficacy of the nervous system in transmitting and interpreting visual, kinetic, and aural information is also explored.

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.

Steady beat, tempo, basic rhythms: music notation pertaining to rhythms is based in Math. The terminology (whole, half, quarter, eighth, etc.) describing the length of notes or rests directly mirrors those in fractions. The vocabulary used to denote tempo has its origins in World Languages, specifically Italian.

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.
Description: The way a vocalist carries his or her physicality has an enormous effect on his or her singing. All physical components – body posture, diaphragmatic breathing, tone production, vocal technique, etc. – must be aligned for a vocalist to perform at his or her best. The development of technique is a life-long pursuit. Singing is adjusted for the needs of the ensemble sound, the skills for which must be developed to maintain vocal health.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
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|                                 | production:         | • The larynx  
• Breathing apparatus  
• Vocal tract  
• Resonator systems and their components.  
• Registers, tone and placement  
• Vowel placement and modification  
• Consonants | *Book.* Alfred.  
Albrecht, Sally. *Choral Warm-Up Collection.* Alfred.  
YouTube: Choral Connections 101 |
### Grade: 10-12

| Description: | The repertoire of music is divided into genres and historical periods. A vocalist and ensemble must alter his or her performance based on the genre and historical context of a piece of music. Stylistic nuances are dictated by the composer’s intent and the performance practices common to that particular period. |

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<td><strong>Warm-Up Collection. Alfred.</strong>&lt;br&gt;<strong>YouTube: Choral Connections 101</strong></td>
<td><strong>Awake Sweet Love</strong>&lt;br&gt;(SATB John Dowland)&lt;br&gt;Text: English&lt;br&gt;Historical Background: Madrigal&lt;br&gt;Musical Terminology used: Moderato, Ritard, Dynamic Variation&lt;br&gt;Significant musical challenge presented: Audition Selection, Vocal Independence, A cappella</td>
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<td><strong>When I Fall in Love</strong>&lt;br&gt;(SATB Heyman &amp; Young)&lt;br&gt;Text: English&lt;br&gt;Historical Background: Vocal Jazz (Sleepless in Seattle, etc.)&lt;br&gt;Musical Terminology used: Moderato, Ritard, Dynamic Variation&lt;br&gt;Significant musical challenge presented: Diction, textual clarity, chordal intonation</td>
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<td><strong>Down to the River to Pray</strong>&lt;br&gt;Text: English&lt;br&gt;Historical Background: Spiritual (O Brother Where</td>
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<tr>
<td>Students will be able to interpret the pitch, harmonies and rhythms indicated in printed music. Students will investigate the use of harmony in their pieces.</td>
<td>What are notes on the staff? What are harmonies? What are rhythms and rhythmic figures?</td>
<td>Students will develop their skills through singing repertoire while focusing on Symbolic representations of music: clefs, note names and accidentals, key signatures, note values, time signatures, solfege, intervals, scales, chords</td>
<td>Ross &amp; Stangl. <em>Music Teachers Book of Lists</em>. Parker, 1994. Beck, Lewis &amp; Surmani. <em>Sing at First Sight</em>. Alfred. Kodaly Rhythm &amp; Solfege</td>
<td>Students will identify notes and rhythms in the repertoire they are working on. Students will complete exercises from Sing at First Sight with increasing accuracy.</td>
</tr>
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<td>Students will analyze clefs, note names, accidents in musical performance.</td>
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<td>Cards</td>
<td>Students will sing sections of the ensemble repertoire in solfege.</td>
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| Grade: 10-12                                                                                        | Unit: 4                                                      | Topic: Critique                                                      | Description: Critique: self-assessment, peer assessment, evaluating other ensembles |

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<tr>
<td>Assess and critique identified universal elements of performance.</td>
<td>What was your overall reaction to the performance?</td>
<td>• Decide what sort of music you'll offer critiques on</td>
<td><a href="http://www.wikihow.com/Critique-Music-if-You-Are-Not-a-Musician">http://www.wikihow.com/Critique-Music-if-You-Are-Not-a-Musician</a></td>
<td>Listen to the pieces in advance. The Music Library has an enormous collection of recordings, and the Classical Music Library or Naxos database, available on the IUP Libraries website, is also a good resource.</td>
</tr>
<tr>
<td>Examine where the artist’s creative interpretation and personalization are vivid in the piece.</td>
<td>What was the strongest element of the performance?</td>
<td>• Form an opinion before saying it out loud.</td>
<td><a href="http://www.iup.edu/honors/page.aspx?id=27011">http://www.iup.edu/honors/page.aspx?id=27011</a></td>
<td>Read the program notes while waiting for the performance</td>
</tr>
<tr>
<td>Demonstrate an understanding of collaborative music in</td>
<td>What was the weakest element of the performance?</td>
<td>• Refrain from presenting yourself as an expert on playing techniques.</td>
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<td>Was the event well-organized? Was there any element of the</td>
<td>• Use your knowledge of similar music.</td>
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<td>performance that detracted</td>
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a uniform manner. from your concentration or enhanced it?

If the performance is vocal, how did the text correspond with the music? Did the music communicate the text effectively?

If the performance was purely instrumental, what visual images and/or emotions might have been conveyed by the music? Did the music communicate effectively?

If there was a conductor, did you feel the conductor communicated his or her interpretation of the music to the players and the audience?

- Do your homework.
- Trust your own memory
- Encourage others to discuss the music with you.
- Recommend your favorites to everyone.

Choose the right seat—usually the back of the floor section or the front portion of the balcony are the best acoustical places to sit.
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