



ELMWOOD PARK PUBLIC SCHOOLS

OFFICE OF CURRICULUM AND INSTRUCTION

VOCAL PERFORMANCE IV

Grades: 9-12

Prerequisite(s): Vocal Performance III

5 credits

**ELMWOOD PARK PUBLIC SCHOOLS
VOCAL PERFORMANCE IV**

TABLE OF CONTENTS

Mission Statement	2
Introduction	3
Pacing	4
Progression by Course Year	5
Curriculum Concepts	6
Vocal Technique	7
Choral Technique	10
Music Theory	13
Repertoire	16
Listening and Analysis	19
Appendix A	21
Appendix B	22
Appendix C	23
Vocal Performance Evaluation	24

Elmwood Park Public Schools

Mission Statement

We are a community dedicated to creating an educational environment where students are empowered to exceed their potential through a challenging, innovative, and interdisciplinary curriculum. By fostering character, dignity, and respect for self and other cultures, students will become creative thinkers and global citizens able to thrive in a diverse and evolving society.

Elmwood Park Public Schools
Music Department
Vocal Performance IV

Introduction

The vocal music program in the Elmwood Park Public Schools grades 6 through 12 is designed to allow each student to progress as a musician and achieve musical independence at a high level. Students build upon previously learned musical concepts and knowledge regarding note reading, pitch, melody and rhythm to name a few. Mastery of musical skills is a lifelong pursuit and regularly scheduled playing time is essential for the success of any musician.

SPECIFIC PROGRAM INFORMATION

Regularly scheduled rehearsal time is the backbone of a successful program, teaching the vocal music (choir/chorus) members of Elmwood Park Public Schools the necessary vocal and musical skills to create a meaningful concert experience. These rehearsals help the choir director(s) in Elmwood Park have the time to both focus on the needs of individual students as well as shaping the sound of the overall ensemble. Veteran students have ample opportunity to utilize leadership skills to aid the growth of younger singers, the ensemble, and themselves.

It is the common goal of each music director in the Elmwood Park Public Schools to facilitate the development of lifelong learners with a love and appreciation for music. Through the use of the NJ Student Learning Standards for music, careful lesson and rehearsal planning, meaningful regularly scheduled rehearsals, and a multitude of performance opportunities both on and off campus, students are afforded experiences that will allow them to be productive members of society and supporters of the arts.

Elmwood Park Public Schools
Music Department
Vocal Performance IV

Pacing

The concepts set forth in this curriculum - vocal technique, choral technique, music theory, repertoire, listening and analysis, musical expression, and vocal health - are designed to be taught simultaneously throughout the school year. The depth and complexity of these concepts builds throughout the Middle School and ultimately in High School. By the end of Middle School, students are expected to remember and understand these concepts. In later grades, through the **Vocal Performance** courses, students of grades 9-12 continue to address these concepts in ways that engage them and allow them to experiment and scrutinize how these concepts are evident in different styles of music, advancing through levels of proficiency. Extensive performance opportunities are provided to students as they progress through the grades 6-12 vocal music program.

The concepts are taught simultaneously because of the way they are intertwined in order to create music. In a musical setting, each concept is employed simultaneously. For example, the successful performance of a piece of music requires rhythm, diction, technique, etc. to be performed with skill and at the same time. Focusing on just one of these elements makes it a skills exercise and not a musical performance. Varied repertoire provides students with the opportunity to work with many different types and styles of music; thus allowing them to be exposed to different expressive qualities, technical demands, cultures, etc. Each selection of repertoire contains different challenges and allows for students to experience growth throughout each year of participation. By completing 3 complete years in the Middle School choirs, a student will have sung approximately 40 or more pieces. By completing 4 complete years in the High School Choirs, a student will have sung approximately 60 or more pieces. If a student completes choir for every year in Middle and High school, they will have sung 100 or more pieces representing various time periods, languages, genres, and skill levels.

Elmwood Park Public Schools
Music Department
Vocal Performance IV

Progression by Course Year

Given the performative nature of the course, students may experience different aspects of the course during different years. The selected music serves as the textbook. After completing all four years of this course, students should have experienced all of the progressive elements offered. The table below details concepts and skills which students will experience in each year of the course as well as concepts that may occur at any time within a four year cycle.

Course	Chronological	Within the four year cycle
Vocal Performance I	• Correct singing posture • Singer's breath • Tone production • Vowel Shape • Solfege sight reading	• Traditional contemporary choral music • Popular music arranged for chorus • Song selection from Africa sung in native language
Vocal Performance II	• All of the above, plus: • Proper diction • Harmonic independence • More difficult sight reading • Keyboard familiarity • Foreign language diction	• Renaissance piece sung in Italian, French, German, Latin, or English • Other Classical piece in native language • African American Spiritual
Vocal Performance III	• All of the above, plus: • Varied singing styles • Solo singing vs choral singing • Increased sight reading complexity • Music literacy skills • Additional foreign language diction • Chromatic scales	• Music from east Asia, including, but limited to China, Japan, Korea, etc. • Large work/selection from large work (ie: "Messiah", "Elijah", Mozart "Requiem") • American folk song arrangement
Vocal Performance IV	• All of the above, plus: • Leadership roles • Vocal independence • Increased music literacy skills • Increased sight reading complexity ◦ Solfege and pitch identity	• Music from south Asia, including, but not limited to India, Pakistan, etc. • Music from South/Central America, including, but not limited to Mexico, Cuba, Brazil, etc. • Varied world music and/or culturally specific songs not identified previously

	• Chromatic and minor scales • Increased music literacy skills • Additional foreign language diction	
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Elmwood Park Public Schools

Music Department

Vocal Performance IV

Curriculum Concepts

Vocal Technique – 9-12 Choral

Choral Technique – 9-12 Choral

Music Theory – 9-12 Choral

Repertoire – 9-12 Choral

Listening and Analysis – 9-12 Choral

ELMWOOD PARK SCHOOL DISTRICT
Curriculum – Vocal Performance IV
UNIT: Vocal Technique

<u>ENDURING UNDERSTANDINGS</u>	<u>ESSENTIAL QUESTIONS</u>
• Proper vocal technique is the foundation of good singing. • Excellent vocal technique is essential to communicate the text to the audience.	• How does proper breathing influence the sustaining of a phrase? • In what ways does posture enable effective performance? ____

<u>KNOWLEDGE</u>	<u>SKILLS</u>	<u>STANDARDS</u>
<u>Posture</u>	<u>Students will be able to:</u> -Standing posture: feet will be slightly apart, hands will be at sides, chest held high, head even and naturally aligned -Sitting posture: sitting away from chair back, feet flat on floor, back straight, chest held high, head even and naturally aligned	1.3C.12adv.Pr4a 1.3C.12adv.Pr6a
<u>Breathing</u>	<u>Students will be able to:</u> -Develop diaphragmatic-costal techniques for the complete cycle of breathing -execute proper breath control automatically, when cued to sing	1.3C.12adv.Pr4a 1.3C.12adv.Pr4b 1.3C.12adv.Pr6a
<u>Tone Quality</u>	<u>Students will be able to:</u> -Develop the ability to shape vowel sounds supported by the breath to position and direct vocal tone -Develop an understanding and control of the “head voice/falsetto” in addition to “chest voice” in order to develop greater range potential -Develop an understanding of and ability to navigate through the various “passages” in the voice	1.3C.12adv.Pr4a 1.3C.12adv.Pr4b 1.3C.12adv.Pr6a

<u>Diction</u>	<u>Students will be able to:</u> -Demonstrate how articulation of words enhances the meaning and mood of the music -Produce pure and uniform vowel sounds -Understand the difference between “plosive,” “dental,” and “voiced” consonants -Understand diphthongs and triphthongs as combinations of vowels and how to properly sing them.	1.3C.12adv.Pr4a 1.3C.12adv.Pr4c 1.3C.12adv.Pr6a
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Other Evidence & Resources	
<i>(Through what other evidence (e.g., quizzes, tests, academic prompts, observations, homework, journals, benchmark assessments, etc.) will students demonstrate achievement of the desired results?)</i> <i>(How will students self-assess their learning?)</i>	• Singing assessments • Quizzes/tests on technique • Observations • Student reflections
Resources	• Pedagogically appropriate sheet music • Piano • Audio system • Online software (eg: musicfirst, musictheory.net) • Laptops for audio/video playback • Student Chromebooks

Career Readiness, Life Literacies, and Key Skills	
Career planning requires planning, research, and informed choices.	9.2.12.CAP.4, 9.2.12.CAP.6-8, 9.2.12.CAP.10
Solutions to problems of global society require varied points of view	9.4.12.GCA.1
Digital tools make it possible to work with a wide variety of media	9.4.12.IML.1-2, 9.4.12.IML.6
Growth mindset and innovative ideas are part of success and opportunity	9.4.12.CI.1-3

Cross-Curricular/Differentiation & Technology	
Cross-Curricular/Differentiation:	<u>Cross-Curricular Connections:</u> Discipline (Standard)

<i>(What cross-curricular (e.g., writing, literacy, math, science, history, career readiness, life literacies, key skills, technology) learning activities are included in this unit that will help achieve the desired results?)</i> <i>(What type of differentiated instruction will be used for Special Education, ELL, At Risk, and Gifted and Talented students?)</i>	• ELA: NJSLSA.R2, NJSLSA.R6, RL.11-12.2, RL.11-12.4-7 • Science: HS-ESS3-1 (Explain how climate change has influenced the creation of music, musical instruments, music topics, and music consumption.) Differentiation: <u>General:</u> • Allow students to use keyboard diagrams with pitches indicated • Create rhythm charts <u>Special Education--</u> <u>Students with IEP/504 Plan:</u> • Use concrete language in directions • Emphasize main topics of discussion • Allow students to use keyboard diagrams with pitches indicated • Create rhythm charts • Give extended time on projects <u>English Language Learners:</u> • Define and explain the differences between “plosive,” “dental,” and “voiced” consonants • Private assessment/observation • Provide musical terms in multiple languages when needed • Use musical cues to indicate musical ideas • Use universal terminology such as solfege <u>At-Risk Students:</u> • Give extra practice listening examples for home • Break down evaluation process into smaller, obtainable steps • Check in on progress frequently • Create regular benchmarks for progress • Adapt assignments to fit any home constraints to ensure success <u>Gifted and Talented Students:</u> • Sharing a meaningful connection with the music to a real life experience • Include more complex parameters for assignments • Have them perform created examples • Allow them to lead groups
Technology	8.1.12.A.3 8.1.12.C.1 8.1.12.D.1 8.1.12.D.2 8.1.12.F.1 8.2.12.E.11

ELMWOOD PARK SCHOOL DISTRICT
Curriculum – Vocal Performance IV
UNIT: Choral Technique

<u>ENDURING UNDERSTANDINGS</u>	<u>ESSENTIAL QUESTIONS</u>
• Performance is crucial for the growth of vocal musicians • The conductor's gestures shape and influence the ensemble's performance	• How do blend, balance, and intonation impact the choir's overall sound? • How does the conductor's gestures influence individual and ensemble performance?

<u>KNOWLEDGE</u>	<u>SKILLS</u>	<u>STANDARDS</u>
Blend & Balance	<u>The students will be able to:</u> -Develop the ability to listen while singing -Blend through uniform tone production	1.3C.12adv.Pr5a 1.3C.12adv.Pr6a
Response to Conductor	<u>The students will be able to:</u> -Follow the conductor's gestures	1.3C.12adv.Pr4c 1.3C.12adv.Cr3a

Intonation	The students will be able to: -Match pitch with their ensemble -Recognize and adjust when singing out of tune -Understand the differences between consonant and dissonant harmonies	1.3C.12adv.Pr5a 1.3C.12adv.Pr6a
Performance	The students will be able to: -Sing and perform in a large ensemble -Sing both accompanied and a cappella -Sing as a soloist or in a small group	1.3C.12adv.Pr4a 1.3C.12adv.Pr4b 1.3C.12adv.Pr6a 1.3C.12adv.Pr6b

Other Evidence & Resources	
<i>(Through what other evidence (e.g., quizzes, tests, academic prompts, observations, homework, journals, benchmark assessments, etc.) will students demonstrate achievement of the desired results?)</i> <i>(How will students self-assess their learning?)</i>	• Singing assessments • Quizzes/tests on technique • Observations • Student reflections • Students positively contribute to every team, whether formal or informal. They apply an awareness of cultural differences 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.
Resources	• Pedagogically appropriate sheet music • Piano • Audio system • Online software (eg: musicfirst, musictheory.net) • Laptops for audio/video playback • Student Chromebooks

Career Readiness, Life Literacies, and Key Skills	
Career planning requires planning, research, and informed choices.	9.2.12.CAP.4, 9.2.12.CAP.6-8, 9.2.12.CAP.10
Solutions to problems of global society require varied points of view	9.4.12.GCA.1
Digital tools make it possible to work with a wide variety of media	9.4.12.IML.1-2, 9.4.12.IML.6

Growth mindset and innovative ideas are part of success and opportunity	9.4.12.CI.1-3
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Cross-Curricular/Differentiation & Technology

Cross-Curricular/Differentiation:

(What cross-curricular (e.g., writing, literacy, math, science, history, career readiness, life literacies, key skills, technology) learning activities are included in this unit that will help achieve the desired results?)

(What type of differentiated instruction will be used for Special Education, ELL, At Risk, and Gifted and Talented students?)

Cross-Curricular Connections:

Discipline

(Standard)

- ELA: NJSLSA.R2, NJSLSA.R6, RL.11-12.2, RL.11-12.4-7
- Science: HS-ESS3-1 (Explain how climate change has influenced the creation of music, musical instruments, music topics, and music consumption.)

Differentiation:

General:

- Allow students to use keyboard diagrams with pitches indicated
- Create rhythm charts

Special Education--

Students with IEP/504 Plan:

- Ignore minor movements and frequent negative behaviors
- Seat student close to the front of class
- Provide larger texts of worksheets and music
- Allow students to use keyboard diagrams with pitches indicated
- Create rhythm charts
- Give extended time on projects

English Language Learners:

- Tape lessons so the student can listen to them again
- Provide musical terms in multiple languages when needed
- Use musical cues to indicate musical ideas
- Use universal terminology such as solfege

At-Risk Students:

- Make separate "space" for different types of tasks
- Model and reinforce organizational systems (i.e. color-coding)
- Check in on progress frequently
- Create regular benchmarks for progress
- Adapt assignments to fit any home constraints to ensure success

Gifted and Talented Students:

- Using positive words to critique the negative portions of a performance as an example for his/her peers
- Sharing a meaningful connection with the music to a real life experience
- Include more complex parameters for assignments
- Have them perform created examples
- Allow them to lead groups

Technology	8.1.12.A.3 8.1.12.C.1 8.1.12.D.1 8.1.12.D.2 8.1.12.F.1 8.2.12.E.1
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ELMWOOD PARK SCHOOL DISTRICT
Curriculum – Vocal Performance IV
UNIT: Music Theory

<u>ENDURING UNDERSTANDINGS</u>	<u>ESSENTIAL QUESTIONS</u>
- Solfege and rhythm form a bridge between vocal performance and notation - The knowledge of the structure of music contributes to a higher level of musicianship	- In what ways is understanding music theory necessary to understanding music? - How does the duration of sound fit with text?

<u>KNOWLEDGE</u>	<u>SKILLS</u>	<u>STANDARDS</u>
Solfege	<u>The students will be able to:</u> - Sing a major scale ascending and descending - Sight sing diatonic melodies using steps and simple skips - Create short examples using solfege - Sight sing basic chromatic melodies	1.3C.12adv.Cr1a 1.3C.12adv.Cr2a 1.3C.12adv.Cr3a 1.3C.12adv.Cr3b
Rhythm	<u>The students will be able to:</u> - Demonstrate and maintain a steady beat - Read and perform simple and complex rhythms using Kodaly rhythm syllables - Read and perform simple and complex rhythms using a numeric system - Sight read basic rhythmic patterns - Create simple rhythmic patterns - Notate/dictate simple rhythmic examples	1.3C.12adv.Cr1a 1.3C.12adv.Cr2a 1.3C.12adv.Cr3a 1.3C.12adv.Cr3b
Notation	<u>The students will be able to:</u> - Recognize the following symbols and terms: - treble/bass clef - Time signature - Key signature - Repeat sign - First and second ending - Measure - Phrase	1.3C.12adv.Cr1a 1.3C.12adv.Cr2a 1.3C.12adv.Cr3a 1.3C.12adv.Cr3b

	○ Dynamics (pp, p, mp, mf, f, ff) ○ Staff ○ coda/D.S./D.C. ○ Etc. ● Recognize and identify pitches on treble and bass staff ● Recognize harmony/key/quality ○ Major ○ Minor ○ Consonant ○ Dissonant	
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Other Evidence & Resources	
<i>(Through what other evidence (e.g., quizzes, tests, academic prompts, observations, homework, journals, benchmark assessments, etc.) will students demonstrate achievement of the desired results?) (How will students self-assess their learning?)</i>	● Singing assessments ● Quizzes/tests on technique ● Observations ● Student reflections
Resources	● Pedagogically appropriate sheet music ● Piano ● Audio system ● Online software (eg: musicfirst, musictheory.net) ● Laptops for audio/video playback ● Student Chromebooks

Career Readiness, Life Literacies, and Key Skills	
Career planning requires planning, research, and informed choices.	9.2.12.CAP.4, 9.2.12.CAP.6-8, 9.2.12.CAP.10
Solutions to problems of global society require varied points of view	9.4.12.GCA.1
Digital tools make it possible to work with a wide variety of media	9.4.12.IML.1-2, 9.4.12.IML.6
Growth mindset and innovative ideas are part of success and opportunity	9.4.12.CI.1-3

Cross-Curricular/Differentiation & Technology	
Cross-Curricular/Differentiation:	<u>Cross-Curricular Connections:</u> Discipline

<i>(What cross-curricular (e.g., writing, literacy, math, science, history, career readiness, life literacies, key skills, technology) learning activities are included in this unit that will help achieve the desired results?)</i> <i>(What type of differentiated instruction will be used for Special Education, ELL, At Risk, and Gifted and Talented students?)</i>	(Standard) • ELA: NJSLSA.R2, NJSLSA.R6, RL.11-12.2, RL.11-12.4-7 Differentiation: <u>General:</u> • Allow students to use keyboard diagrams with pitches indicated • Create rhythm charts <u>Special Education--</u> <u>Students with IEP/504 Plan:</u> • Allocating specific tasks to challenge students according to their respective abilities • Allow students to use keyboard diagrams with pitches indicated • Create rhythm charts • Give extended time on projects <u>English Language Learners:</u> • Pausing during speech to allow students to catch up • Stressing the main word of a sentence • Provide musical terms in multiple languages when needed • Use musical cues to indicate musical ideas • Use universal terminology such as solfege <u>At-Risk Students:</u> • Opportunities for personal expression • Offering several points of entry into the same activity • Check in on progress frequently • Create regular benchmarks for progress • Adapt assignments to fit any home constraints to ensure success <u>Gifted and Talented Students:</u> • Create a multimedia presentation • Self-assess • Include more complex parameters for assignments • Have them perform created examples • Allow them to lead groups
Technology	8.1.12.A.3 8.1.12.C.1 8.1.12.D.1 8.1.12.D.2 8.1.12.F.1 8.2.12.E.1

ELMWOOD PARK SCHOOL DISTRICT
Curriculum – Vocal Performance IV
UNIT: Repertoire

<u>ENDURING UNDERSTANDINGS</u>	<u>ESSENTIAL QUESTIONS</u>
• The variation of textures and voicing can influence the complexity of choral music • The tonality of a piece influences its mood and style	• How does studying music of other cultures help us to better understand the world around us? • How does the variation of voicings impact the harmonic structure?

<u>KNOWLEDGE</u>	<u>SKILLS</u>	<u>STANDARDS</u>
Voicing	<u>The students will be able to:</u> • Sing in unison and 2 part voicings • Sing in canon and round forms • Sing in 3 and 4 part voicings • Sing in split parts within student's own section • Sing as a soloist with group support	1.3C.12adv.Pr4a 1.3C.12adv.Pr4b 1.3C.12adv.Pr4c 1.3C.12adv.Pr6a 1.3C.12adv.Pr6b
Tonality	<u>The students will be able to:</u> • Sing in pentatonic, major, and minor tonalities • Sing in various modes (mixolydian, dorian, lydian, etc.)	1.3C.12adv.Pr4a 1.3C.12adv.Pr4b 1.3C.12adv.Pr4c 1.3C.12adv.Pr6a 1.3C.12adv.Pr6b
Style/Genre	<u>The students will be able to:</u> • Sing pieces from a variety of musical styles, cultures and historical periods	1.3C.12adv.Pr4a 1.3C.12adv.Pr4b 1.3C.12adv.Pr4c 1.3C.12adv.Pr6a 1.3C.12adv.Pr6b

		1.3C.12adv.Re7a
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Other Evidence & Resources	
<i>(Through what other evidence (e.g., quizzes, tests, academic prompts, observations, homework, journals, benchmark assessments, etc.) will students demonstrate achievement of the desired results?) (How will students self-assess their learning?)</i>	• Singing assessments • Quizzes/tests on technique • Observations • Student reflections
Resources	• Pedagogically appropriate sheet music • Piano • Audio system • Online software (eg: musicfirst, musictheory.net) • Laptops for audio/video playback • Student Chromebooks

Career Readiness, Life Literacies, and Key Skills	
Career planning requires planning, research, and informed choices.	9.2.12.CAP.4, 9.2.12.CAP.6-8, 9.2.12.CAP.10
Solutions to problems of global society require varied points of view	9.4.12.GCA.1
Digital tools make is possible to work with a wide variety of media	9.4.12.IML.1-2, 9.4.12.IML.6
Growth mindset and innovative ideas are part of success and opportunity	9.4.12.CI.1-3

Cross-Curricular/Differentiation & Technology	
Cross-Curricular/Differentiation: <i>(What cross-curricular (e.g., writing, literacy, math, science, history, career readiness, life literacies, key skills, technology) learning activities are included in this unit that will help achieve the desired results?) (What type of differentiated instruction will be used for Special Education, ELL, At Risk, and Gifted and Talented students?)</i>	<u>Cross-Curricular Connections:</u> Discipline (Standard) • ELA: NJSLSA.R2, NJSLSA.R6, RL.11-12.2, RL.11-12.4-7 Differentiation: <u>General:</u> • Allow students to use keyboard diagrams with pitches indicated • Create rhythm charts <u>Special Education--</u> <u>Students with IEP/504 Plan:</u>

	• Chunking material • Allow students to use keyboard diagrams with pitches indicated • Create rhythm charts • Give extended time on projects <u>English Language Learners:</u> • Allow students to reference recordings of musical selections • Provide musical terms in multiple languages when needed • Use musical cues to indicate musical ideas • Use universal terminology such as solfege <u>At-Risk Students:</u> • Keep workspace clear of extra materials • Seat student in an area free of distractions • Have student repeat directions for clarification • Check in on progress frequently • Create regular benchmarks for progress • Adapt assignments to fit any home constraints to ensure success <u>Gifted and Talented Students:</u> • Compose music • Interact with instrument makers • Engage in mentorships with musicians • Conductor as leader of a ensemble • Include more complex parameters for assignments • Have them perform created examples • Allow them to lead groups
Technology	8.1.12.A.3 8.1.12.C.1 8.1.12.D.1 8.1.12.D.2 8.1.12.F.1 8.2.12.E.1

ELMWOOD PARK SCHOOL DISTRICT
Curriculum – Vocal Performance IV
UNIT: Listening and Analysis

<u>ENDURING UNDERSTANDINGS</u>	<u>ESSENTIAL QUESTIONS</u>
- Listening and self-evaluation are necessary in the development of musicianship - Strong aural skills come from multiple and varied listening experiences	- How would self-recording benefit musical growth? - What skills are needed for effective listening and analysis?

<u>KNOWLEDGE</u>	<u>SKILLS</u>	<u>STANDARDS</u>
Listening Skills	<u>The students will be able to:</u> - Listen to their ensemble and aid in the creation of a well-balanced sound - Blend their individual sound into the group - Identify and blend with their section as well as the overall ensemble - Adjust their performance based on the context of the full ensemble	1.3C.12adv.Re7a 1.3C.12adv.Re7b 1.3C.12adv.Re8a 1.3C.12adv.Re9a 1.3C.12adv.Cn10a 1.3C.12adv.Cn11a
Analysis	<u>The students will be able to:</u> - Utilize ensemble recordings to improve technique - Utilize self-recordings to improve individual and choral technique - Critique live college/professional level performances to gain musical understanding applicable to their individual development	1.3C.12adv.Re7a 1.3C.12adv.Re7b 1.3C.12adv.Re8a 1.3C.12adv.Re9a 1.3C.12adv.Cn10a 1.3C.12adv.Cn11a 1.2.12prof.Pr6b 1.2.12acc.Pr6b 1.2.12adv.Pr6b

Other Evidence & Resources	
<i>(Through what other evidence (e.g., quizzes, tests, academic prompts, observations, homework, journals, benchmark assessments, etc.) will students demonstrate achievement of the desired results?)</i> <i>(How will students self-assess their learning?)</i>	- Singing assessments - Quizzes/tests on technique - Observations - Student reflections - Students positively contribute to every team, whether formal or informal.

	They apply an awareness of cultural differences 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.
Resources	• Pedagogically appropriate sheet music • Piano • Audio system • Online software (eg: musicfirst, musictheory.net) • Laptops for audio/video playback • Student Chromebooks

Career Readiness, Life Literacies, and Key Skills	
Career planning requires planning, research, and informed choices.	9.2.12.CAP.4, 9.2.12.CAP.6-8, 9.2.12.CAP.10
Solutions to problems of global society require varied points of view	9.4.12.GCA.1
Digital tools make is possible to work with a wide variety of media	9.4.12.IML.1-2, 9.4.12.IML.6
Growth mindset and innovative ideas are part of success and opportunity	9.4.12.CI.1-3

Cross-Curricular/Differentiation & Technology	
Cross-Curricular/Differentiation: <i>(What cross-curricular (e.g., writing, literacy, math, science, history, career readiness, life literacies, key skills, technology) learning activities are included in this unit that will help achieve the desired results?)</i> <i>(What type of differentiated instruction will be used for Special Education, ELL, At Risk, and Gifted and Talented students?)</i>	<u>Cross-Curricular Connections:</u> Discipline (Standard) • ELA: NJLSA.R2, NJLSA.R6, RL.11-12.2, RL.11-12.4-7 Differentiation: <u>General:</u> • Allow students to use keyboard diagrams with pitches indicated • Create rhythm charts <u>Special Education--</u> <u>Students with IEP/504 Plan:</u> • Give student written guidelines for assignments and/or projects to follow along • Utilize pictures and graphs to explain challenging concepts • Allow students to use keyboard diagrams with pitches indicated • Create rhythm charts • Give extended time on projects

	<u>English Language Learners:</u> • Use drawings rather than written responses • Give specific parameters for students to listen for and analyze • Provide musical terms in multiple languages when needed • Use musical cues to indicate musical ideas • Use universal terminology such as solfege <u>At-Risk Students:</u> • Use concrete language in directions • Emphasize main topics of discussion • Provide student with multiple at home study materials • Check in on progress frequently • Create regular benchmarks for progress • Adapt assignments to fit any home constraints to ensure success <u>Gifted and Talented Students:</u> • Uses extended vocabulary to describe what they are hearing during class discussion • Questioning how to recreate the mood of a piece using different music parameters • Include more complex parameters for assignments • Have them perform created examples • Allow them to lead groups
Technology	8.1.12.A.3 8.1.12.C.1 8.1.12.D.1 8.1.12.D.2 8.1.12.F.1 8.2.12.E.1

APPENDIX A

Glossary of Terms specific to Choir Curriculum

Diction: the accent, inflection, intonation, and speech-sound quality manifested by an individual speaker, usually judged in terms of prevailing standards of acceptability; enunciation.

Kodály Method: an approach to music education developed in Hungary during the mid-twentieth century by Zoltán Kodály. His philosophies regarding education served as inspiration for the method, which was then developed over a number of years by his associates.

Intonation: in music, is a musician's realization of pitch accuracy, or the pitch accuracy of a musical instrument. Intonation may be flat, sharp, or both, successively or simultaneously

Solfege: In music, solfège (French pronunciation: [sol.fɛʒ], also called solfeggio, sol-fa or solfa) is a pedagogical solmization technique for the teaching of sight-singing in which each note of the score is sung to a special syllable, called a solfège syllable (or "sol-fa syllable"). The seven syllables commonly used for this practice in English-speaking countries are: **do** (or **doh** in tonic sol-fa), ^[1]**re**, **mi**, **fa**, **sol** (**so** in *tonic sol-fa*), **la**, and **ti/si**, which may be heard in "Do-Re-Mi" from Rodgers and Hammerstein's score for The Sound of Music, as well as the Robert Maxwell song "Solfeggio". In other languages, **si** is used (see below) for the seventh scale tone, while its earlier use in English continues in many areas.

There are two methods of applying solfege: **fixed do** (used in China, France, Italy, Portugal, Spain, Romania, Russia, South America and parts of North America, Japan, and Vietnam) and **movable do** (used in Britain, Germany, Indian classical music, and the United States).

Tonality: is a system of music in which specific hierarchical pitch relationships are based on a key "center", or tonic. The term *tonalité* originated with Alexandre-Étienne Choron (1810) and was borrowed by François-Joseph Fétis in 1840 (Reti, 1958; Simms 1975, 119; Judd, 1998; Dahlhaus 1990). Although Fétis used it as a general term for a system of musical organization and spoke of *types de tonalités* rather than a single system, today the term is most often used to refer to Major-Minor tonality (also called *diatonic tonality*, *common practice tonality*, or *functional tonality*), the system of musical organization of the common practice period, and of Western-influenced popular music throughout much of the world today.

Voicing: In music composition and arranging, a **voicing** is the instrumentation and vertical spacing and ordering of the itches in a chord (which notes are on the top or in the middle, which ones are doubled, which octave each is in, and which instruments or voices perform each). Which note is on the bottom determines the inversion. Voicing is "the manner in which one distributes, or spaces, notes and chords among the various instruments" and spacing or "simultaneous vertical placement of notes in relation to each other."

APPENDIX B

Choral Ensembles at Elmwood Park Grades 6-12

Middle School

Middle School Chorus: Open to all interested middle school students in grades 6-8. This group rehearses during periods 4B and 5B in place of Study Skills. This group establishes choral norms and methods. Proper posture, breath support, technique, and concert etiquette is learned in this group.

High School

Concert Choir/Vocal Performance I-IV: This large vocal ensemble is open to all regardless of experience and is listed as courses. Through daily rehearsals and occasional group lessons, individuals develop the skills necessary for technically sound and healthy singing. Topics such as breathing and posture, clear vowel production, intonation, balance, blend, articulation of consonants, tone color, music reading, and music style are addressed. Emphasis is placed on individual development within a supportive group environment. A variety of standard and popular repertoires are performed.

APPENDIX C

Assessment Methods

Self Assessment

Teacher Evaluation; Formative and Summative

Participation

Regularly administered Listening Journals

Rehearsal Etiquette

Performing Test/Quiz

Concert Performance

Festival Adjudication

VOCAL PERFORMANCE IV EVALUATION

NAME _____

SONG _____

DATE _____

COMPOSER _____

EVALUATION CRITERIA

5 - Advanced	4 - Proficient	3 - Basic	2 - Weak	1 - Poor
☐ Demonstrates sound understanding of and control over the principles of vocal technique. ☐ Demonstrates consistent high standards of musical and vocal accomplishment. ☐ Demonstrates hard work to achieve musical and vocal progress ☐ Uses criticism to improve areas of weaknesses.	☐ Demonstrates understanding of the principles of vocal technique. ☐ Demonstrates high standards of musical and vocal accomplishment but must work to achieve consistency. ☐ Demonstrates ability to achieve musical and vocal progress. d. Uses criticism to improve areas of weaknesses.	☐ Demonstrates understanding of the principles of vocal technique but struggles to apply techniques to performance ☐ Demonstrates understanding of musical and vocal standards but has difficulty achieving them. ☐ Demonstrates limited musical and vocal progress. ☐ Acknowledges criticism but has difficulty integrating comments into performance practice.	☐ Demonstrates misconception of vocal technique. ☐ Demonstrates lack of understanding of musical standards and inability to achieve them. ☐ Demonstrates little musical and vocal progress. ☐ Is unable to use criticism to improve areas of weaknesses.	☐ Demonstrates inability to achieve musical and vocal standards. ☐ Demonstrates no musical and vocal progress. ☐ Is unable to use criticism to improve areas of weaknesses. ☐ Demonstrates lack of understanding of vocal technique

Posture	5	4	3	2	1
Breath Support	5	4	3	2	1
Tone quality	5	4	3	2	1
Control of registers	5	4	3	2	1
Placement of tone	5	4	3	2	1

Resonance	5	4	3	2	1
Projection	5	4	3	2	1
Accuracy of vowel colors and shape	5	4	3	2	1
Legato technique	5	4	3	2	1
Interpretation of text	5	4	3	2	1
Use of dynamics as expressive tools	5	4	3	2	1

Evaluation Rating_____