

Vocal II
Course # 2197
12.5 credits

July 2014

Course Description

Year two of Vocal Technique, students will be continuing the process of enlightenment in Vocal Music. They will continue with Fundamental Theory and Performance Preparation in accordance to the New Jersey Student Learning Standards. Students will reinforce the history and synthesize elements of music to create and continue the legacy that is music. Students will also begin to learn piano/keyboard to enhance their vocal techniques. Students will 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. They will analyze simple pieces for voice or instruments using a variety of traditional and nontraditional sound sources or electronic media. In addition, students will analyze prepared scores using music composition software. Students will cite specific textual evidence to support analysis of science and technical texts, attending to the precise details of explanations or descriptions. Students are to write arguments focused on discipline-specific content.

PCTI CTE Curriculum Unit Planner

| | | | |
|---|---|-----------------|------------------------------|
| Content Area: | Vocal Technique 2 | Grade(s) | 10th grade |
| Unit Plan Title: | Fundamentals of Music / Theory 2 | | |
| Standard(s) Addressed | | | |
| <p>1.1.12. B.1 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.</p> <p>1.1.12.B.2 Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts</p> <p>9-10 RST 1 - Cite specific textual evidence to support analysis of science and technical texts, attending to the precise details of explanations or descriptions</p> <p>9-10 WHST 1- Write arguments focused on discipline-specific content</p> | | | |
| Essential Questions (3-5) | | | |
| <ul style="list-style-type: none"> • How can we read and write and then understand and interpret the music to perform? • How can we learn to sing music at sight? • How can we "hear" music at sight? • What defines good vowel production? | | | |
| Anchor Text(s) | | | |
| <ul style="list-style-type: none"> • <u>Music First</u>, 6th ed.; White; McGraw-Hill; 2007 | | | |
| Informational Texts (3-5) [<i>career-related readings; journal articles, books, etc.</i>] | | | |
| <ul style="list-style-type: none"> • <u>Practical Beginning Theory</u>, 8th ed.; Benward, Jackson, Jackson; McGraw-Hill; 2000 • <u>Alfred's Essentials of Music Theory</u>; Surmani, Surmani, Manus; Alfred Publishing; 1998 • Gerhart, Martha, Kathryn LaBouff, Irene Spiegelman, Timothy Cheek, Corradina Caporello-Szykman, Yveta Synek. Graff, and Pierre Thirion-Vallet. <i>Diction Coach: Arias for Soprano</i>. New York, NY: G. Schirmer, n.d. Print. • <i>Diction Coach</i>. New York, NY: G. Schirmer, 2008. Print. • http://books.google.com/books?id=Vmd009SWg-YC&pg=PA3&source=gbs_toc_r&cad=4#v=onepage&q&f=false | | | |
| Expected Proficiencies | | | |
| <ul style="list-style-type: none"> • Understanding how music is written will help you understand what the composer wants, and perform it better. • Standard symbols tell you how to play or sing written music. | | | |

- Read, listen to, and write notation, for rhythm, pitch, and harmony.
- Respond to notation.

Writing Assessments (1-3)

PERFORMANCE ASSESSMENT (GRASPS):

Goal: Students will demonstrate the ability to sight read and sing the pitch, sing rhythms accurately, use proper intonation, and correct posture.

Role: Vocalist

Audience: Self, jury of peers, instructor(s)

Scenario: The challenge we face is to successfully demonstrate mastery of the fundamental skills through written or oral assessment.

Product/Process/Performance:

BASIC: Basic knowledge of fundamental technique and oral skills with minor errors.

PROFICIENT: Proficient knowledge of fundamental technique and oral skills without error.

ADVANCED PROFICIENT: Proficient knowledge of fundamental technique and oral skills without error with the ability to apply to performance practices.

Scoring:

Rubric (scoring guide)

Group presentation

Paper and pencil test: multiple-choice, fill-in-the-blank, etc.

Writing task Journals

Self-assessment

Peer critique and review

Projects/exhibitions

Day-to-day observations

Resources (*software, videos, career exploration-related activities*)

- Music First, 6th ed.; White; McGraw-Hill; 2007
- Practical Beginning Theory, 8th ed.; Benward, Jackson, Jackson; McGraw-Hill; 2000
- Alfred's Essentials of Music Theory; Surmani, Surmani, Manus; Alfred Publishing; 1998
- On-line and free downloadable music theory practice sites such as: musictheory.net; musictechteacher.com; teoria.com; 8notes.com; Google.com
- Purchased professional computer programs: *Finale*; *Pro-Tools*

Suggested Time Frame: 10 weeks

PCTI CTE Curriculum Unit Planner

| | | | |
|--|--|-----------------|-------------|
| Content Area: | Vocal Technique 2 | Grade(s) | 10th |
| Unit Plan Title: | Performance, Practice, Repertoire | | |
| Standard(s) Addressed | | | |
| <p>1.3.12. B.1 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.</p> <p>1.3.12. B.2 Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>1.3.12. B.3 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.</p> <p>1.3.12. B.4 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.</p> <p>1.2.12. A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.4.12. A.1 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.</p> <p>1.4.12. A.2 Speculate on the artist's intent, using discipline- specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>9-10 RST 1 - Cite specific textual evidence to support analysis of science and technical texts, attending to the precise details of explanations or descriptions</p> <p>9-10 WHST 1- Write arguments focused on discipline-specific content</p> | | | |
| Essential Questions (3-5) | | | |
| <ul style="list-style-type: none"> • How can we constantly improve and refine our skills and abilities? • How do you apply vocal study to musical performance? • How do you perform using literature from various genres, styles, and culture? • How do you perform? • How can we read and interpret the music to perform? • How does music relate to the art period? • How does the piece relate to the historical context? • What qualifies as a good or bad performance? | | | |
| Anchor Text(s) | | | |

- Music First, 6th ed.; White; McGraw-Hill; 2007

Informational Texts (3-5) [*career-related readings; journal articles, books, etc*]

- Alfred's Essentials of Music Theory; Surmani, Surmani, Manus; Alfred Publishing; 1998
- Gerhart, Martha, Kathryn LaBouff, Irene Spiegelman, Timothy Cheek, Corradina Caporello-Szykman, Yveta Synek. Graff, and Pierre Thirion-Vallet. *Diction Coach: Arias for Soprano*. New York, NY: G. Schirmer, n.d. Print.
- *Diction Coach*. New York, NY: G. Schirmer, 2008. Print.
- http://books.google.com/books?id=Vmd009SWg-YC&pg=PA3&source=gbs_toc_r&cad=4#v=onepage&q&f=false
- *Los Angeles Times*. Los Angeles Times, n.d. Web. 02 June 2014.
- Grout, Donald Jay. *A History of Western Music*. New York: Norton, 1960. Print.
- Fenlon, Iain. "Editorial." *Early Music History* 31 (2012): 1. Web.

Expected Proficiencies

- Demonstrated discipline in practicing.
- Music performance can be attained through understanding of vocal study.
- Music performance incorporates a variety of literature from various genres, styles, and cultures.
- Music performance is attained through implementation of vocal techniques.
- Use of proper vowel production and diction.
- Use of proper breathing technique.
- Analyze music in form and orchestration.
- Analyze music using both visual and listening skills.
- Analyze music historical context.
- Analyze music in defining the composer's significance and influence.
- Relate the music to other works, trends or styles of the composer

Writing Assessments (1-3)

PERFORMANCE ASSESSMENT (GRASPS):

Goal: Students will demonstrate the ability to sight read and sing the pitch, sing rhythms accurately, use proper intonation, and correct posture.

Role: Vocalist

Audience: Self, jury of peers, instructor(s)

Scenario: The challenge we face is to successfully demonstrate mastery of the fundamental skills through written or oral assessment.

Product/Process/Performance:

BASIC: Basic knowledge of fundamental technique and oral skills with minor errors.

PROFICIENT: Proficient knowledge of fundamental technique and oral skills without error.

ADVANCED PROFICIENT: Proficient knowledge of fundamental technique and oral skills without error with the ability to apply to performance practices.

Scoring:

Rubric (scoring guide)

Group presentation

Paper and pencil test: multiple-choice, fill-in-the-blank, etc.

Writing task Journals

Self-assessment

Peer critique and review

Projects/exhibitions

Day-to-day observations

Resources (*software, videos, career exploration-related activities*)

- Music First, 6th ed.; White; McGraw-Hill; 2007
- **Sheet music- Octavi**
- **YouTube, Cd's, DVD's**

Suggested Time Frame: 10

PCTI CTE Curriculum Unit Planner

| | | | |
|---|--|-----------------|-------------|
| Content Area: | Vocal Technique 2 | Grade(s) | 10th |
| Unit Plan Title: | MP3 Performance, Practice, Repertoire Fundamentals of Music / History 2 | | |
| Standard(s) Addressed | | | |
| 1.3.12. B.1 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 Analyze how the elements of music are manipulated in original or prepared musical scores. | | | |
| 1.1.12. B.1 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 Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts

9-10 RST 1 - Cite specific textual evidence to support analysis of science and technical texts, attending to the precise details of explanations or descriptions

9-10 WHST 1- Write arguments focused on discipline-specific content

Essential Questions (3-5)

- How can we sing together in an ensemble with interpretation and feeling?
- How can we prepare for a polished performance?
- How can we constantly improve and refine our skills and abilities?
- How do you apply vocal study to musical performance?
- Why do you need to read written music?
- How can we learn to sing music at sight?
- How can we "hear" music at sight?
- What defines good vowel production?
- What is needed to produce good diction?

Anchor Text(s)

- Music First, 6th ed.; White; McGraw-Hill; 2007

Informational Texts (3-5) [*career-related readings; journal articles, books, etc.*]

- Gerhart, Martha, Kathryn LaBouff, Irene Spiegelman, Timothy Cheek, Corradina Caporello-Szykman, Yveta Synek. Graff, and Pierre Thirion-Vallet. *Diction Coach: Arias for Soprano*. New York, NY: G. Schirmer, n.d. Print.
- *Diction Coach*. New York, NY: G. Schirmer, 2008. Print.
- http://books.google.com/books?id=Vmd009SWg-YC&pg=PA3&source=gbs_toc_r&cad=4#v=onepage&q&f=false
- <https://www.youtube.com/watch?v=Beocer7gbLI>

Expected Proficiencies

- Constant improvement of ability and technique.
- Demonstrated discipline in practicing.
- Music performance can be attained through understanding of vocal study.
- Music performance incorporates a variety of literature from various genres, styles, and cultures.
- Music performance is attained through implementation of vocal techniques

- Understanding how music is written will help you understand what the composer wants, and perform it better.
- Standard symbols tell you how to play or sing written music.
- Read, listen to, and write notation, for rhythm, pitch, and harmony.
- Respond to notation.

Writing Assessments (1-3)

PERFORMANCE ASSESSMENT (GRASPS):

Goal: Students will demonstrate the ability to sight read and sing the pitch, sing rhythms accurately, use proper intonation, and correct posture.

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Paper and pencil test: multiple-choice, fill-in-the-blank, etc.

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Projects/exhibitions

Day-to-day observations

Resources (*software, videos, career exploration-related activities*)

- Music First, 6th ed.; White; McGraw-Hill; 2007
- Sheet music- Octavi
- YouTube, Cd's, DVD's
- Practical Beginning Theory, 8th ed.; Benward, Jackson, Jackson; McGraw-Hill; 2000
- Alfred's Essentials of Music Theory; Surmani, Surmani, Manus; Alfred Publishing; 1998

- On-line and free downloadable music theory practice sites such as: musictheory.net; musictechteacher.com; teoria.com; 8notes.com; Google.com
- Purchased professional computer programs: *Finale*; *Pro-Tools*

Suggested Time Frame:

PCTI CTE Curriculum Unit Planner

| | | | |
|---|------------------------------------|-----------------|-------------|
| Content Area: | Vocal Technique 2 | Grade(s) | 10th |
| Unit Plan Title: | Fundamentals of Music Piano | | |
| Standard(s) Addressed | | | |
| <p>1.1.12. B.1 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.</p> <p>1.1.12.B.2 Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts</p> <p>9-10 RST 1 - Cite specific textual evidence to support analysis of science and technical texts, attending to the precise details of explanations or descriptions</p> <p>9-10 WHST 1- Write arguments focused on discipline-specific content</p> | | | |
| Essential Questions (3-5) | | | |
| <ul style="list-style-type: none"> • Why do you need to read written music? • Why is it important for vocalist to have piano skills? • How can we incorporate theory to piano? • How can we learn to sing/play music at sight? • How can we "hear" music at sight? | | | |
| Anchor Text(s) | | | |
| <ul style="list-style-type: none"> • <u>Music First</u>, 6th ed.; White; McGraw-Hill; 2007 | | | |
| Informational Texts (3-5) [career-related readings; journal articles, books, etc] | | | |
| <ul style="list-style-type: none"> • <u>Practical Beginning Theory</u>, 8th ed.; Benward, Jackson, Jackson; McGraw-Hill; 2000 • <u>Alfred's Essentials of Music Theory</u>; Surmani, Surmani, Manus; Alfred Publishing; 1998 | | | |

- Heerema, Elmer. *Progressive Class Piano: A Practical Approach for the Older Beginner*. Sherman Oaks, CA: Alfred, 1984. Print.
- On-line and free downloadable music theory practice sites such as: musictheory.net; musictechteacher.com; teoria.com; 8notes.com; Google.com

Expected Proficiencies

- Understanding how music is written will help you understand what the composer wants, and perform it better.
- Standard symbols tell you how to play or sing written music.
- Read, listen to, and write notation, for rhythm, pitch, and harmony.
- Respond to notation.
- Play/ sing Major and Minor scales.

Writing Assessments (1-3)

PERFORMANCE ASSESSMENT (GRASPS):

Goal: Students will demonstrate the ability to sight read and sing the pitch, sing rhythms accurately, use proper intonation, and correct posture.

Role: Vocalist

Audience: Self, jury of peers, instructor(s)

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Scoring:

Rubric (scoring guide)

Group presentation

Paper and pencil test: multiple-choice, fill-in-the-blank, etc.

Writing task Journals

Self-assessment

Peer critique and review

Projects/exhibitions

Day-to-day observations

Resources (*software, videos, career exploration-related activities*)

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- Alfred's Essentials of Music Theory; Surmani, Surmani, Manus; Alfred Publishing; 1998
- On-line and free downloadable music theory practice sites such as: musictheory.net; musictechteacher.com; teoria.com; 8notes.com; Google.com
- Purchased professional computer programs: *Finale*; *Pro-Tools*

Suggested Time Frame:9

(MP1)

SKILL TO BE LEARNED- Introduced, Developed, Reinforced (I, D, R)

- D • Sing with increased technical accuracy
- D • Read whole, half, quarter, eighth, sixteenth, and dotted notes and rest values in 2/4, 3/4, 4/4, 6/8 meters
- I, D • Read individual part of a vocal score by describing how the elements of music are used.
- I, D • Sight-read musical examples in the treble and bass clefs.
- I, D • Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
- D • Show respect for the reading and notating efforts of others
- D • Respond to notation
- D • Vocalize.
- D • Sing with increased technical accuracy and expression

(MP2)

Performance SKILL TO BE LEARNED- Introduced, Developed, Reinforced (I, D, R)

- D • Sing with increased technical accuracy
- I, D • Sing increasingly difficult vocal literature which contains moderate technical demands, expanded ranges, and varied interpretive requirements
- I, D • Sing vocal literature representing diverse genres, styles, and cultures
- D • Show respect for the singing efforts of others

History SKILL TO BE LEARNED- Introduced, Developed, Reinforced (I, D, R)

I,D • Show respect while listening to and analyzing music.

I • Apply specific criteria for making informed, critical evaluations of music.

I,D • Evaluate musical works by comparing them to similar or exemplary models.

I • Evaluate musical ideas and information to make informed decisions as a consumer of music.

I, D • Identify the uses of characteristic elements, artistic processes, and organizational principles among the arts areas (dance, music, theatre arts, and visual arts) in different historical periods and cultures.

I D • Identify and explain ways in which the concepts and skills of other content areas outside of the arts are related to those of music.

I, D • Demonstrate the character traits of responsibility, self-discipline, and perseverance while informally or formally participating in music.

D • I Identify representative examples of music using distinguishing characteristics to identify genre, style, culture, and/or historical periods.

I • Refine sight reading and ear training skills.

(MP3)

Performance SKILL TO BE LEARNED- Introduced, Developed, Reinforced (I, D, R)

D • Sing with increased technical accuracy

D • Sing increasingly difficult vocal literature which contains moderate technical demands, expanded ranges, and varied interpretive requirements

D • Sing vocal literature representing diverse genres, styles, and cultures

D R • Show respect for the singing efforts of others

Theory SKILL TO BE LEARNED- Introduced, Developed, Reinforced (I, D, R)

D • Sing with increased technical accuracy

D • Read whole, half, quarter, eighth, sixteenth, and dotted notes and rest values in 2/4, 3/4, 4/4, 6/8 meters

I, D • Read individual part of a vocal score by describing how the elements of music are used.

I,D • Sight-read musical examples in the treble and bass clefs.

I,D • Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.

- D • Show respect for the reading and notating efforts of others
- D • Respond to notation
- D • Vocalize.
- D • Sing with increased technical accuracy and expression
- I, D • Refine sight reading and ear training skills.

(MP4)

SKILL TO BE LEARNED- Introduced, Developed, Reinforced (I, D, R)

- D • Sing with increased technical accuracy
- D • Read whole, half, quarter, eighth, sixteenth, and dotted notes and rest values in 2/4, 3/4, 4/4, 6/8 meters
- I, • Read individual part of a vocal score by describing how the elements of music are used.
- I,D • Sight-read musical examples in the treble and bass clefs.
- I,D • Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
- D • Show respect for the reading and notating efforts of others
- D • Respond to notation
- D • Vocalize.
- D • Sing with increased technical accuracy and expression
- I, D • Refine sight reading and ear training skills.
- I • Play/ sing Major and Minor scales Play/ sing Major and Minor scales