

**Vocal IV**  
**Course # 2200**  
**17.5 credits**

**July 2014**

**Course Description**

Year four of Vocal Technique, students will master and reinforce their knowledge in Vocal Music. They will continue with Fundamental Theory and Performance Preparation /Repertoire. Students will reinforce their knowledge of musical history and synthesize the elements to create and continue the legacy that is music. They will also continue to learn piano/keyboard at a higher level to enhance their vocal techniques. Students will have an understanding of how music is written to appreciate what the composer intended, and enhance their performances. They will read, listen, and write notation, for rhythm, pitch, and harmony. 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. In their studies, students will 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. 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

<b>Content Area:</b>	<b>Vocal Technique 4</b>	<b>Grade(s)</b>	<b>12<sup>th</sup> grade</b>
<b>Unit Plan Title:</b>	<b>Fundamentals of Music / Theory 4</b>		
<b>Standard(s) Addressed</b>			
<p><b>1.1.12. B.1 Examine</b> 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><b>1.1.12.B.2 Synthesize</b> knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts</p> <p><b>11-12 RST</b> – Cite specific textual evidence to support analysis of science and technical texts, attending to important distinctions the author makes and to any gaps or inconsistencies in the account.</p> <p><b>11-12 WHST.1-</b> Write arguments focused on discipline-specific content.</p>			
<b>Essential Questions (3-5)</b>			
<ul style="list-style-type: none"> <li>• How can we read and write and then understand and interpret the music to perform?</li> <li>• How can we learn to sing music at sight?</li> <li>• How can we "hear" music at sight?</li> </ul>			
<b>Anchor Text(s)</b>			
<ul style="list-style-type: none"> <li>• Music First, 6th ed.; White; McGraw-Hill; 2007</li> </ul>			
<b>Informational Texts (3-5) [career-related readings; journal articles, books, etc.]</b>			
<ul style="list-style-type: none"> <li>• <u>Practical Beginning Theory</u>, 8<sup>th</sup> ed.; Benward, Jackson, Jackson; McGraw-Hill; 2000</li> <li>• <u>Alfred's Essentials of Music Theory</u>; Surmani, Surmani, Manus; Alfred Publishing; 1998</li> <li>• 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.</li> <li>• <i>Diction Coach</i>. New York, NY: G. Schirmer, 2008. Print.</li> <li>• <a href="http://books.google.com/books?id=Vmd009SWg-YC&amp;pg=PA3&amp;source=gbs_toc_r&amp;cad=4#v=onepage&amp;q&amp;f=false">http://books.google.com/books?id=Vmd009SWg-YC&amp;pg=PA3&amp;source=gbs_toc_r&amp;cad=4#v=onepage&amp;q&amp;f=false</a></li> </ul>			
<b>Expected Proficiencies</b>			
<ul style="list-style-type: none"> <li>• Understanding how music is written will help you understand what the composer wants, and perform it better.</li> <li>• Standard symbols tell you how to play or sing written music.</li> </ul>			

- 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, 8<sup>th</sup> 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](http://musictheory.net); [musictechteacher.com](http://musictechteacher.com); [teoria.com](http://teoria.com); [8notes.com](http://8notes.com); [Google.com](http://Google.com)
- Purchased professional computer programs: *Finale*; *Pro-Tools*

**Suggested Time Frame: 10 weeks**

## PCTI CTE Curriculum Unit Planner

<b>Content Area:</b>	<b>Vocal Technique 4</b>	<b>Grade(s)</b>	<b>12th</b>
<b>Unit Plan Title:</b>	<b>Performance, Practice, Repertoire 4</b>		
<b>Standard(s) Addressed</b>			
<p><b>1.3.12. B.1</b> 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><b>1.3.12. B.2</b> Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p><b>11-12 RST</b> – Cite specific textual evidence to support analysis of science and technical texts, attending to important distinctions the author makes and to any gaps or inconsistencies in the account.</p> <p><b>11-12 WHST.1-</b> Write arguments focused on discipline-specific content.</p>			
<b>Essential Questions (3-5)</b>			
<ul style="list-style-type: none"> <li>• How can we combine good vocal technique and diction to produce the best sound?</li> <li>• How can we sing together in an ensemble with interpretation and feeling?</li> <li>• How can we prepare for an adjudication and polished performances?</li> <li>• How can we constantly improve and refine our skills and abilities?</li> <li>• How do you apply vocal study to musical performance?</li> <li>• How do you perform using literature from various genres, styles, and culture?</li> <li>• How do you perform?</li> </ul>			
<b>Anchor Text(s)</b>			
<ul style="list-style-type: none"> <li>• <u>Music First</u>, 6th ed.; White; McGraw-Hill; 2007</li> </ul>			
<b>Informational Texts (3-5) [career-related readings; journal articles, books, etc.]</b>			
<ul style="list-style-type: none"> <li>• 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.</li> <li>• <i>Diction Coach</i>. New York, NY: G. Schirmer, 2008. Print.</li> <li>• <a href="http://books.google.com/books?id=Vmd009SWg-YC&amp;pg=PA3&amp;source=gbs_toc_r&amp;cad=4#v=onepage&amp;q&amp;f=false">http://books.google.com/books?id=Vmd009SWg-YC&amp;pg=PA3&amp;source=gbs_toc_r&amp;cad=4#v=onepage&amp;q&amp;f=false</a></li> </ul>			
<b>Expected Proficiencies</b>			
<ul style="list-style-type: none"> <li>• Sing with expression and technical accuracy a large and varied repertoire of vocal literature with varying levels of difficulty, including</li> </ul>			

some songs from memory

- Sing music written in four parts, with and without accompaniment
- Demonstrate well-developed ensemble skills
- Sing music appropriate for the work being performed, using diverse genres and cultures

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- Students will sing with technical accuracy, musicality, and stylistic considerations according to genre, culture, and historical era.
- The ability to read and interpret music as it impacts musical fluency.

### **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.

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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*)

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

• YouTube, Cd's, DVD's

**Suggested Time Frame:**

### PCTI CTE Curriculum Unit Planner

<b>Content Area:</b>	<b>Vocal Technique 4</b>	<b>Grade(s)</b>	<b>12<sup>th</sup></b>
<b>Unit Plan Title:</b>	<b>Analyze and History 3</b>		
<b>Standard(s) Addressed</b>			
<p><b>1.2.12. A.1 Determine</b> how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p><b>1.4.12. A.1 Use</b> 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><b>1.4.12. A.2 Speculate</b> on the artist's intent, using discipline- specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p><b>11-12 RST</b> – Cite specific textual evidence to support analysis of science and technical texts, attending to important distinctions the author makes and to any gaps or inconsistencies in the account.</p> <p><b>11-12 WHST.1-</b> Write arguments focused on discipline-specific content.</p>			
<b>Essential Questions (3-5)</b>			
<ul style="list-style-type: none"> <li>• Does this music relate to perspectives in other academic disciplines?</li> <li>• What significance does the composer have in history?</li> <li>• How can we learn to really listen and hear?</li> <li>• What are we listening for?</li> <li>• What qualifies as a good or bad performance?</li> <li>• How do aesthetics and ambience affect performance and listeners?</li> <li>• What career possibilities are available in musical fields?</li> <li>• What developments in art and music have made an impact?</li> </ul>			
<b>Anchor Text(s)</b>			
<ul style="list-style-type: none"> <li>• <u>Music First</u>, 6th ed.; White; McGraw-Hill; 2007</li> </ul>			
<b>Informational Texts (3-5) [career-related readings; journal articles, books, etc]</b>			

- *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

- Analyze music in defining the composer's significance and influence.
- Relate the music to other works, trends or styles of the composer.
- Relate the music to other art connections.
- Relate the music to other academic disciplines.
- Discuss, define and distinguish the three methods of listening: Passive, Reactive, and Active.
- Discuss criteria in analysis of music in performance: musicianship, context of performance.
- Discuss aesthetics of performance.
- Analyze composer's intent of the piece.
- Analyze music historical context.
- Discuss the Art History Periods and development and the work's place in these.

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Writing task Journals  
 Self-assessment  
 Peer critique and review  
 Projects/exhibitions  
 Day-to-day observations

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

- YouTube
- Documentaries
- Sheet music
- Articles

**Suggested Time Frame: 10 weeks**

**PCTI CTE Curriculum Unit Planner**

<b>Content Area:</b>	<b>Vocal Technique 4</b>	<b>Grade(s)</b>	<b>12<sup>th</sup> grade</b>
<b>Unit Plan Title:</b>	<b>Fundamentals of Music Piano 3</b>		
<b>Standard(s) Addressed</b>			
<p><b>1.1.12. B.1 Examine</b> 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><b>1.1.12. B.2 Synthesize</b> knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts</p> <p><b>11-12 RST</b> – Cite specific textual evidence to support analysis of science and technical texts, attending to important distinctions the author makes and to any gaps or inconsistencies in the account.</p> <p><b>11-12 WHST.1-</b> Write arguments focused on discipline-specific content.</p>			
<b>Essential Questions (3-5)</b>			
<ul style="list-style-type: none"> <li>• Why do you need to read written music?</li> <li>• Why is it important for vocalist to have piano skills?</li> <li>• How can we incorporate theory to piano?</li> <li>• How can we learn to sing/play music at sight?</li> </ul>			



- How can we "hear" music at sight?

### 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
- Practical Beginning Theory, 8<sup>th</sup> ed.; Benward, Jackson, Jackson; McGraw-Hill; 2000
- 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](http://musictheory.net); [musictechteacher.com](http://musictechteacher.com); [teoria.com](http://teoria.com); [8notes.com](http://8notes.com); [Google.com](http://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.
- Play etudes and chord progression

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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
- Practical Beginning Theory, 8<sup>th</sup> 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](http://musictheory.net); [musictechteacher.com](http://musictechteacher.com); [teoria.com](http://teoria.com); [8notes.com](http://8notes.com); [Google.com](http://Google.com)
- Purchased professional computer programs: *Finale*; *Pro-Tools*

**Suggested Time Frame: 10 weeks**

**(MP1)**

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

R • Sing difficult vocal literature which requires well- developed technical skills, attention to phrasing and interpretation, and the ability to perform various meters and rhythms in a variety of keys

R • Read whole, half, quarter, eighth, sixteenth, and dotted note and rest durations in 2/4, 2/4, 4/4, 6/8, 3/8, 12/8, 2/2, and mixed meters

D, R • Demonstrate the ability to read a vocal score of up to four staves by describing how the elements of music are used.

R • Sight-read difficult musical examples with accuracy and expression

R • Notate moderately difficult music examples using standard notation

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

R • Show respect for the reading and notating efforts of others.

**(MP2)**

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

**12th**

- R • Sing vocal literature of an appropriate and increasingly difficult level, with expression and technical accuracy
- D,R • Sing difficult vocal literature which requires advanced technical and interpretive skills, ability to perform various meters, keys, unusual meters, complex rhythms, and subtle dynamic requirements.
- R • Sing vocal literature representing diverse genres, styles, and cultures
- R • Show respect for the singing efforts of others

**(MP3)**

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

- R • Identify musical forms representing diverse genres and cultures.
- R • Demonstrate increased knowledge of the technical vocabulary of music.
- R • Analyze and describe the elements of music in a given work.
- R • Show respect while listening to and analyzing music.
- R • Apply specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria to one's personal participation in music.
- R • Evaluate musical works by comparing, contrasting, and summarizing them in relation to similar or exemplary models.
- R • Evaluate a given musical work in terms of its aesthetic qualities and explain musical devices it used to evoke feelings and emotions.
- R • Show respect for the musical efforts and opinions of others.
- D,R• Analyze ways in which the concepts and skills of other content areas outside the arts are interrelated with those of music.
- D,R• Synthesize and apply information from other content areas to facilitate musical understanding.
- R • Demonstrate the character traits of responsibility, self-discipline, and perseverance while informally or formally participating in music.
- R • Recognize and identify ways that music reflects history.
- R • Examine patterns, relationships, and trends in music of various cultures and historical periods to draw inferences and make predictions about past, present, and future social outcomes.
- R • Show respect for music from various cultures and time periods.
- R • Knowledge of career opportunities

**(MP4)**

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

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

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

R • Sight-read musical examples in the treble and bass clefs.

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

R • Show respect for the reading and notating efforts of others

R • Respond to notation

R • Refine sight reading and ear training skills.

R • Play/ sing Major and Minor scales Play/ sing Major and Minor scales

R • Play “Sonatina” or “etude” pieces with precision