

Vocal I
Course # 02196
12.5 credits

July 2014

Course Description

For year one of Vocal Technique, students will be taken through a process of enlightenment in Vocal Music. They will begin with Fundamental Theory and Performance preparation in accordance to the New Jersey Student Learning Standards. Students will learn the history and synthesize the elements of music to create and continue the legacy that is music. In this course students will 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. Students will synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts. 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

Content Area:	Vocal Technique 1	Grade(s)	9th
Unit Plan Title:	Introductory: Fundamentals of Music/ Theory Introductory: Performance, Practice, Repertoire		
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>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.</p> <p>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.</p> <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>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? • How do we know what to play or sing when performing written music? • How can we read and write and then understand and interpret the music to perform? • How can we combine good vocal technique and diction to produce the best sound? • How can we sing together in an ensemble with interpretation and feeling? 			

- How can we prepare for an adjudication and polished performances?

Anchor Text(s)

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

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

- Practical Beginning Theory, 8th ed.; Benward, Jackson, Jackson; McGraw-Hill; 2000
- 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

Expected Proficiencies

- Understanding how music is written; and how it will help students understand what the composer wants, and performs it better.
- Standard symbols tell students how to play or sing written music.
- Read, listen to, and write notation, for rhythm, pitch, harmony.
- Respond to notation.
- Sight-read, accurately and expressively, music with a level of difficulty of 1-3, on a scale of 1-6.
- Read at sight simple melodies in the treble clef and bass clef.
- Read simple melodies in both the treble and bass clef in unison.
- Sing independently, on pitch and in rhythm, with appropriate dynamics, and posture, and maintain a steady tempo
- 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.
- Practice and perform alone and in an ensemble.
- Perform using proper and appropriate vocal musicianship.
- Use of proper vowel production and diction.
- Use of proper breathing technique.

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
- **Sheet music- Octavi**
- **YouTube, Cd's, DVD's**

Suggested Time Frame: 9 weeks

PCTI CTE Curriculum Unit Planner

Content Area:	Vocal Technique 1	Grade(s)	9th
Unit Plan Title:	Analyze and History 1		

Standard(s) Addressed

- 1.2.12. A.1 Determine** how dance, music, theatre, and visual art have influenced world cultures throughout history.
- 1.2.12. A.2 Justify** the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
- 1.4.12. 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.
- 1.4.12. A.2 Speculate** on the artist's intent, using discipline- specific arts terminology and citing embedded clues to substantiate the hypothesis.
- 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 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*]

- 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

- Understanding of cultural and historical events, and how they impact art-making as well as how audiences respond to works of art.
- Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art), which is dependent on the ability to decipher cultural implications embedded in artworks.
- Students will use contextual clues within artworks to reveal artistic intent, enabling the viewer to hypothesize the artist's concept.

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*)

- **YouTube**
- **Documentaries**
- **Sheet music**
- **Articles**

Suggested Time Frame: 10 weeks

PCTI CTE Curriculum Unit Planner

Content Area:	Vocal Technique 1	Grade(s)	9th
Unit Plan Title:	Introductory: Performance, Practice, Repertoire		
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.

1.3.12. 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.

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.

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 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?

Anchor Text(s)

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

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- *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

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.

Writing Assessments (1-3)

PERFORMANCE ASSESSMENT (GRASPS):

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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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- **Sheet music- Octavi**
- **YouTube, Cd's, DVD's**

Suggested Time Frame: 10 weeks

PCTI CTE Curriculum Unit Planner

Content Area:	Vocal Technique 1	Grade(s)	9th
Unit Plan Title:	Fundamentals of Music/ Theory Analyze and History		

Standard(s) Addressed

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

1.2.12. A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

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.

1.4.12. A.2 Speculate on the artist's intent, using discipline- specific arts terminology and citing embedded clues to substantiate the hypothesis.

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 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?
- How was this piece intended to be sung?
- Does this music relate to perspectives in other academic disciplines?
- What significance does the composer have in history?
- How can we learn to really listen and hear?
- What are we listening for?

Anchor Text(s)

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- *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.
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- Alfred's Essentials of Music Theory; Surmani, Surmani, Manus; Alfred Publishing; 1998

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- Read, listen to, and write notation, for rhythm, pitch, harmony.
- Respond to notation.
- Sight-read, accurately and expressively, music with a level of difficulty of 1-3, on a scale of 1-6.
- Read at sight simple melodies in the treble clef and bass clef.
- Read simple melodies in both the treble and bass clef in unison.
- Sing independently, on pitch and in rhythm, with appropriate dynamics, and posture, and maintain a steady tempo
- Analyze the use of elements of music in aural examples representing diverse genres and cultures
- Demonstrate knowledge of the basic principles of meter, rhythm, and tonality in their analyses of music.
- Identify and compare similarities and differences in various genres of music
- Explore career opportunities

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:

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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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- 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

Suggested Time Frame:

(MP1)

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

- I • Read, listen to, and write notation, for rhythm, pitch, harmony
- I • Utilize instrument as appropriate
- I, D • Correct vocal practices
- I • Apply reading and notating skills
- I • Sight-read melodies
- I • Notate melodies
- I • Use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression to record own musical ideas.
- I, D • Read whole, half, quarter, eighth, sixteenth, and dotted note and rest values on 2/4, 4/4, 6/8 meters
- I, D • Sing using proper vowel production and diction.
- I, D • Sing using good vocal production-breathing, pitch
- I, D • Vocalize
- I, D • Appropriate and refined use of the voice as an instrument
- I • Sing vocal literature which may include changes in tempi, keys, and meters, written in modest ranges

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

- I, D • Correct vocal practices
- I • Sing easy vocal literature which may include changes in tempo, key, and meter, written in modest ranges
- I • Sing vocal literature representing diverse genres, styles, and cultures
- I, D • Show respect for the singing efforts of others

(MP2)

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 • 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 • 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 • 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 • Demonstrate the character traits of responsibility, self-discipline, and perseverance while informally or formally participating in music.
- I • Identify representative examples of music using distinguishing characteristics to identify genre, style, culture, and/or historical periods.
- I • Examine situations to determine conflict and resolution in relation to music in history and cultures.
- I, D • Show respect for music from various cultures and time periods
- I, D • Knowledge of career opportunities

(MP3)

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

- I, D • Correct vocal practices
- D • Sing easy vocal literature which may include changes in tempo, key, and meter, written in modest ranges
- D • Sing vocal literature representing diverse genres, styles, and cultures
- D • Show respect for the singing efforts of others

(MP4)

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

- I,D • Read, listen to, and write notation, for rhythm, pitch, harmony
- I,D • Correct vocal practices
- I,D • Apply reading and notating skills
- I • Sight-read melodies

- I • Notate melodies
- I • Use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression to record own musical ideas.
- I, D • Read whole, half, quarter, eighth, sixteenth, and dotted note and rest values on 2/4, 4/4, 6/8 meters
- I, D • Sing using proper vowel production and diction.
- I, D • Sing using good vocal production-breathing, pitch
- I, D • Vocalize
- I, D • Appropriate and refined use of the voice as an instrument
- I • Sing vocal literature which may include changes in tempi, keys, and meters, written in modest ranges

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 • Evaluate musical works by comparing them to similar or exemplary models.
- I, D • Evaluate musical ideas and information to make informed decisions as a consumer of music.
- I • 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 • 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.
- I, D • Identify representative examples of music using distinguishing characteristics to identify genre, style, culture, and/or historical periods.
- I, D • Examine situations to determine conflict and resolution in relation to music in history and cultures.
- I, D • Show respect for music from various cultures and time periods
- I, D • Knowledge of career opportunities