

**Choir, Madrigals, and Vocal Lessons  
Grades: 9-12  
Fine & Performing Arts  
Curriculum Guide**

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**LINDEN PUBLIC SCHOOLS  
LINDEN, NEW JERSEY**

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**The Linden Board of Education adopted the Curriculum Guide on:**

August 25, 2022

Education Item 10

**Date**

**Agenda Item**

**Rationale**

**Be it resolved, that all curricula within the following content areas be readopted for use in the Linden Public Schools for the 2021-2022 school year. All curricula are aligned to the New Jersey Student Learning Standards.**

**Public Notice of Non-Discrimination**

If any student or staff member feels that they have experienced discrimination on the basis of race, color, creed, religion, gender, ancestry, national origin, social or economic status, sexual orientation or disability, contact:

Affirmative Action Officer

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### **Linden Public Schools Vision**

The Linden Public School District is committed to developing respect for diversity, excellence in education, and a commitment to service, in order to promote global citizenship and ensure personal success for all students

### **Linden Public Schools Mission**

The mission of the Linden Public School District is to promote distinction through the infinite resource that is Linden's diversity, combined with our profound commitment to instructional excellence, so that each and every student achieves their maximum potential in an engaging, inspiring, and challenging learning environment.

## **Fine & Performing Arts Department Philosophy**

We in the Linden Public Schools believe that the basic purpose of fine and performing arts education K to12 is to develop and nurture the students' skills as performers, creators, organizers, observers and evaluators. Our program is the study of the wide-range of disciplines that contain band, choir, dance, drama, musical theatre, orchestra, and visual art as well as, appropriate content from the humanities and the sciences.

We believe and accept the idea that the study of the fine and performing arts:

- Cultivates the whole person, engaging the mind, body and spirit.
- Builds many kinds of literacy while developing intuition, reasoning, dexterity and imagination.
- Invites multiple ways of knowing which actively engage the brain learning.
- Fosters unique, vital forms of communication, bringing excitement and exhilaration to the learning process.
- Embraces ambiguity-encouraging students to wonder and question.
- Develops both individual initiative and collective responsibility.
- Connects cultures and generations, past and present.
- Integrates the arts into other subjects as well as incorporating mathematics, language arts, history, and science into the fine & performing arts curriculum.
- Has commonalities but must also be respected as a distinct discipline.

We believe the primary goal of our fine & performing arts program will allow young people to nurture a positive self-image by developing self-awareness and self-discipline. We believe the teaching of art & music in the Linden Public Schools encourages students to be fluent in thought, flexible in acceptance, sensitive to feeling, creative in experimentation, aware of moral attitudes, inventive in their work, imaginative in creation, poised in presentation, cooperative in social interactions and appreciative of the work of others.

### **Fine & Performing Arts Department Goals**

It is the goal of the music department to give the students of Linden Public Schools an opportunity to investigate the diverse areas in music open to them and let them choose and explore those to their liking. It is our desire that the students will gain a background in the basics of music. They will develop an appreciation of music and enrich the quality of their lives now and in the future. This revised K-8 music curriculum includes the six elements of music: rhythm, melody, harmony, tone color, form and expression. Originality, creativity and self-expression are stressed throughout each lesson taught. A scope and sequence is evident in this curriculum, as well as an understanding of the student's growth and development in music.

Additional goals will:

1. Provide the opportunity for students to develop skills to express feelings and ideas through music production.
2. Present the music program as a creative challenge to all students providing for skill development in the area of critical thinking and problem solving.
3. Give students an opportunity to explore music in the context of personal interests and aptitude including the development of communication skills both verbal and written.
4. Encourage students to achieve an appreciation of music, which will assist them in understanding its use and value historically and culturally.
5. Reinforce the interconnectedness between the study of art, music, mathematics, history, creative writing and literature.
6. Develop student awareness of the relationship of music with important aspects of daily living including its necessary functions for various career pursuits.
7. Provide the opportunity for visibility of the school music program via students' concerts as both a reflection of student achievement and a vehicle to communicate the value of music education to the community.

## I. Course Description

### Choir

The study and performance of standard and popular choral literature in SATB voicing is undertaken by this ensemble. Participation in the winter, spring and graduation programs is part of the required curriculum. An audition is required for the purpose of voice placement.

### Madrigals

This is an advanced, select choral ensemble opened by audition to students desiring greater public exposure and performance experience. The finest ensemble literature is studied and performed at various functions and competitions. Participation in the winter, spring and graduation programs is part of the required curriculum. All madrigal singers are expected to be available for afterschool and weekend performances.

### Vocal Lessons

The lesson program is designed for students who are interested in participating in a performance ensemble (Band, Choir, and Orchestra) but are not able to enroll due to scheduling conflicts. Preparation of music for and participation in the winter, spring and graduation programs is a requirement of the lesson program. Students signed up for Choir, Concert Choir, and Chamber Choir should not be signed up for Vocal Lessons. Vocal Lessons for students in Choir, Concert Choir, and Chamber Choir are an integral part of the course. Students are scheduled once a week for small group lessons on a rotating basis during the school day. *It is strongly recommended that students take the actual ensemble class; lessons are only intended for schedule conflicts.*

## II. Standards and NJDOE Mandates Guiding Instruction

### A. New Jersey Student Learning Standards

<https://www.nj.gov/education/cccs/2020/2020%20NJSLS-VPA.pdf>

### B. 21<sup>st</sup> Century Life and Career Standards

<https://www.nj.gov/education/aps/cccs/career/>

### C. Amistad Commission Mandates...

(specific topics are identified where appropriate within each unit)

- the teaching of the African slave trade, slavery in America, the vestiges of slavery in this country and the contributions of African-Americans to our society
- evidence is found in all grade-bands in the district's K to 12 social studies curricula, [e.g., units about slavery, civil rights, Contemporary United States History (Era 14)]
- Resources available at:  
<http://www.njamistadcurriculum.net>

### D. Holocaust Commission Mandates...

(specific topics are identified where appropriate within each unit)

- the curricula address issues of bias, prejudice and bigotry, including bullying through the teaching of the Holocaust and genocide for all children in grades K to 12
- the implementation of this mandate will be found in the district's K to 12 social studies curricula, specifically in standard 6.3 (K to 4 and 5 to 8) and during the appropriate time periods in grades 9-12 (standard 6.1, Era 11 and 6.2, Era 4)
- Resources available at:  
<https://www.nj.gov/education/holocaust/>

### E. LGBT and Special Needs Mandate...

- The teaching of the political, economic, and social contributions of persons with disabilities, lesbian, gay, bisexual, and transgender people.

### F. Diversity, Equity, and Inclusion Mandate.....

- The teaching of diversity, equity, and inclusion will be incorporated in appropriate places throughout the curriculum.

### III. General Interdisciplinary Connections

In high school school music classes, students use visual aids or read lyrics which associates to language arts classes. Students use math through counting, adding, and subdividing beats as they learn to ready rhythms. Additionally, classes relate to social studies through the connection of music to various regions of the world and time periods/genres from which they derive. Finally, music classes connect to science through the explanation of how waves create sound.

#### IV. Pacing Guide

First Marking Period	1 week- Preparation 2 weeks- Symbols and Terminology (use of notation and staff and tempo related terms) 2 weeks- Physical Vocal Preparation (Breathing and Posture) 3 weeks- Vocal Project 2 weeks- Technical Preparation (Ear Training)
Second Marking Period	2 weeks- Technical Preparation (Ear Training and Major Scales) 3 weeks- Technical Preparation (Concert Music) 3 weeks- Musical Preparation (Concert Music) 2 weeks- Symbols and Terminology (use of notation and staff and dynamics related terms)
Third Marking Period	4 weeks- Rehearsal Disciplines, Techniques and Procedures (Phrasing, Stylizing and Mood) 2 weeks- Symbols and Terminology (use of rhythmic and pitch terms) 4 weeks- Rehearsal Disciplines, Techniques and Procedures (Sight Singing, Diction and Memorization)
Fourth Marking Period	2 weeks -Choral Listening 3 weeks- Vocal Research Report 3 weeks- Graduation Music Preparation 2 weeks- Critique and Evaluation

#### V. Vertical Integration – Course Mapping

The mapping of the Fine & Performing Arts program within Linden Public Schools consists of the following:

Skill	Year 1	Year 2	Year 3	Year 4
Establishing performance preparation and presentation	Proficient	Proficient	Accomplished	Advanced
Breath control and support	Proficient	Proficient	Accomplished	Advanced
Individual quality of voice	Proficient	Proficient	Accomplished	Advanced
Flexibility in the voice	Proficient	Proficient	Accomplished	Advanced
Expanded range of voice without limitations	Proficient	Proficient	Accomplished	Advanced
Sing individual parts with balance and blend	Proficient	Proficient	Accomplished	Advanced
Coloration of tone	Proficient	Proficient	Accomplished	Advanced
Diction and Vowel Placement	Proficient	Proficient	Accomplished	Advanced

Vocal Projection	Proficient	Proficient	Accomplished	Advanced
Good Posture	Proficient	Proficient	Accomplished	Advanced
Vocal Interpretation	Proficient	Proficient	Accomplished	Advanced
Use of notation and the staff	Proficient	Proficient	Accomplished	Advanced
Use of terminology relating to tempo	Proficient	Proficient	Accomplished	Advanced
Use of terminology relating to dynamics	Proficient	Proficient	Accomplished	Advanced
Use of terminology relating to rhythms	Proficient	Proficient	Accomplished	Advanced
Use of terminology relating to pitch	Proficient	Proficient	Accomplished	Advanced
Proper breathing in regard to phrasing	Proficient	Proficient	Accomplished	Advanced
Sight singing	Proficient	Proficient	Accomplished	Advanced
Style and Mood	Proficient	Proficient	Accomplished	Advanced
Warm-up exercises	Proficient	Proficient	Accomplished	Advanced
Ensemble Tuning and Blend	Proficient	Proficient	Accomplished	Advanced
Singing	Proficient	Proficient	Accomplished	Advanced
Tonal Memory	Proficient	Proficient	Accomplished	Advanced
Music Memorization	Proficient	Proficient	Accomplished	Advanced



Response to conductor and performing with accompanist	Proficient	Proficient	Accomplished	Advanced
Gain Knowledge from performances by artists in concert and on recordings	Proficient	Proficient	Accomplished	Advanced
Ear Training	Proficient	Proficient	Accomplished	Advanced
In Rehearsal Listening	Proficient	Proficient	Accomplished	Advanced
Student Evaluation	Proficient	Proficient	Accomplished	Advanced

## VI. Accommodations, Modifications, and Teacher Strategies (specific recommendations are made in each unit)

Instructional Strategies	Gifted and Talent Accommodations and Modifications	Special Education and At-Risk Accommodations and Modifications	English Language Learners Accommodations and Modifications
<ul style="list-style-type: none"> <li>Teacher Presentation</li> <li>Student Presentation</li> <li>Class Discussion</li> <li>Socratic Discussion</li> <li>Reading for Meaning</li> <li>Inquiry Design Model</li> <li>Interactive Lecture</li> <li>Interactive Notetaking</li> <li>Compare and Contrast</li> <li>Research Based</li> <li>Problem Based</li> <li>Project Based</li> </ul> <p><b>504 Plans</b></p> <p>Students can qualify for 504 plans if they have physical or mental impairments that affect or limit any of their abilities to:</p> <ul style="list-style-type: none"> <li>walk, breathe, eat, or sleep</li> <li>communicate, see, hear, or speak</li> <li>read, concentrate, think, or learn</li> <li>stand, bend, lift, or work</li> </ul> <p>Examples of accommodations in 504 plans include:</p> <ul style="list-style-type: none"> <li>preferential seating</li> <li>extended time on tests and assignments</li> <li>reduced homework or classwork</li> <li>verbal, visual, or technology aids</li> <li>modified textbooks or audio-video materials</li> <li>behavior management support</li> <li>adjusted class schedules or grading</li> <li>verbal testing</li> <li>excused lateness, absence, or missed classwork</li> <li>pre-approved nurse's office visits and accompaniment to visits</li> <li>occupational or physical therapy</li> </ul>	<ul style="list-style-type: none"> <li>Allow for further independent research on topics of interest related to the unit of study</li> <li>Advanced leveled readers and sources</li> <li>Increase the level of complexity</li> <li>Decrease scaffolding</li> <li>Variety of finished products</li> <li>Allow for greater independence</li> <li>Learning stations, interest groups</li> <li>Varied texts and supplementary materials</li> <li>Use of technology</li> <li>Flexibility in assignments</li> <li>Varied questioning strategies</li> <li>Encourage research</li> <li>Strategy and flexible groups based on formative assessment or student choice</li> <li>Acceleration within a unit of study</li> <li>Exposure to more advanced or complex concepts, abstractions, and materials</li> <li>Encourage students to move through content areas at their own pace</li> <li>After mastery of a unit, provide students with more advanced learning activities, not more of the same activity</li> <li>Present information using a thematic, broad-based, and integrative content, rather than just single-subject areas</li> </ul>	<ul style="list-style-type: none"> <li>Focus on concept not details</li> <li>More visual prompts</li> <li>Leveled readers and teacher annotated sources</li> <li>Timelines and graphic organizers</li> <li>Remove unnecessary material, words, etc., that can distract from the content</li> <li>Use of off-grade level materials</li> <li>Provide appropriate scaffolding</li> <li>Limit the number of steps required for completion</li> <li>Time allowed</li> <li>Level of independence required</li> <li>Tiered centers, assignments, lessons, or products</li> <li>Provide appropriate leveled reading materials</li> <li>Deliver the content in "chunks"</li> <li>Varied texts and supplementary materials</li> <li>Use technology, if available and appropriate</li> <li>Varied homework and products</li> <li>Varied questioning strategies</li> <li>Provide background knowledge</li> <li>Define key vocabulary, multiple-meaning words, and figurative language.</li> <li>Use audio and visual supports, if available and appropriate</li> <li>Provide multiple learning opportunities to reinforce key concepts and vocabulary</li> <li>Meet with small groups to reteach idea/skill</li> <li>Provide cross-content application of concepts</li> <li>Ability to work at their own pace</li> <li>Present ideas using auditory, visual, kinesthetic, &amp; tactile means</li> <li>Provide graphic organizers and/or highlighted materials</li> <li>Strategy and flexible groups based on formative assessment</li> <li>Differentiated checklists and rubrics, if available and appropriate</li> </ul>	<ul style="list-style-type: none"> <li>Focus on concept not details</li> <li>More visual prompts</li> <li>Leveled readers and teacher annotated sources</li> <li>Guided notes with highlighted words and concepts</li> <li>Use of Merriam-Webster's ELL dictionary</li> <li>Timelines and graphic organizers</li> <li>Remove unnecessary material, words, etc., that can distract from the content</li> <li>Use of off-grade level materials</li> <li>Provide appropriate scaffolding</li> <li>Limit the number of steps required for completion</li> <li>Time allowed</li> <li>Level of independence required</li> <li>Tiered centers, assignments, lessons, or products</li> <li>Provide appropriate leveled reading materials</li> <li>Deliver the content in "chunks"</li> <li>Varied texts and supplementary materials</li> <li>Use technology, if available and appropriate</li> <li>Varied homework and products</li> <li>Varied questioning strategies</li> <li>Provide background knowledge</li> <li>Define key vocabulary, multiple-meaning words, and figurative language.</li> <li>Use audio and visual supports, if available and appropriate</li> <li>Provide multiple learning opportunities to reinforce key concepts and vocabulary</li> <li>Meet with small groups to reteach idea/skill</li> <li>Provide cross-content application of concepts</li> <li>Ability to work at their own pace</li> <li>Present ideas using auditory, visual, kinesthetic, &amp; tactile means</li> <li>Provide graphic organizers and/or highlighted materials</li> <li>Strategy and flexible groups based on formative assessment</li> <li>Differentiated checklists and rubrics, if available and appropriate</li> </ul>

## VII. Assessments

- Tests
- Quizzes
- Homework
- Projects
- Class Participation
- Performance Evaluation
- Attendance
- Final Exam
- Class Observation

## VIII. Resource

- MacBook Air
- Metronome
- Musical Scores
- Musical Exercises
- Method Books

### Books:

Alderson, Richard, *The Complete Handbook of Voice Training*, West Nyack, New York: Parker Publishing 1979.

Althouse, Jay, *The Complete Choral Warm-Up Book*, Alfred Choral Publishing.

Adair, Audrey, *Reading and Writing Music*, West Nyack, New York: Parker Publishing Company, Inc.

Baugess, David, *Sight Singing Made Simple*, Milwaukee, Wisconsin, Hal Leonard Corporation.

Glencoe, McGraw Hill, *Essential Elements for Choir – 2002 Series*, McGraw Hill Publishing.

Elliott, Raymond, *Fundamentals of Music*, Englewood Cliffs, New Jersey: Prentice Hall 1975.

Kline, Todd F., *Classic Tunes and Tales*, West Nyack, New York: Parker Publishing 1997.

Pepper, J.W., *High School Choral Edition - 2000*, Pennsylvania: Pepper and Sons.

Pepper, J.W., *High School Choral Edition - 2001*, Pennsylvania: Pepper and Sons.

Perry, Margaret, *A Junior High School Music Handbook*, Englewood Cliffs, New Jersey: Prentice Hall 1975.

Telfer, Nancy, *Successful Sight Reading*, California: Neil A. Kjou Music Company.

### Periodicals:

Music Alive, Cherry Lane Magazines, New York, New York Videos:

Composer Specials Video Set, Sony.

Handel's Last Chance Bach's Fight for Freedom Bizet's Dream

Liszt's Rhapsody

Strauss, the King of 3/4 Time Rossini's Ghost

Beethoven Lives Upstairs

"Marsalis on Music," The Young People's Concert Series

Why Toes Tap Listening for Clues Sousa to Satchmo Tackling the Monster

### Miscellaneous:

Amadeus

Voices – America's Great Choruses

Spirit – A Journey in Dance, Drums and Songs Music of the Heart

Stomp

## Unit #:1

**Overview: Preparation-** We will set up a yearly schedule of events such as performance calendars and performance practices such as dress and routines.

### **Essential Questions:**

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?

### **Enduring Understanding:**

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to construct a proper choral formation.
- Students will be able to tailor an effective choral music program and order.

### **Students will know:**

#### Learning Targets/ Skills

- They will learn the performance and rehearsal schedule for the year.
- They will learn about the choir attire and entrances and exits.
- They will be able to model standard choir performance practices.

### **Suggested Experiences:**

- Creating a performance organizer calendar.
- Getting to know classmates and teacher.
- Developing list of compressive skills needed to be a good performer.

## Unit #:2

**Overview: Symbols and Terminology (use of notation and staff and tempo related terms)- During this unit we will review basic music theory specifically music notation of the treble clef. Students will do activities and exercises that require them to read and identify notes on the treble clef. Students will also focus on music terminology that are tempo related i.e (accelerando, allegro, etc.)**

### **Essential Questions:**

- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

### **Enduring Understanding:**

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to name and label the notes on the treble clef.
- Students will be able to define tempo markings.
- Students will be able to perform a selection of music with proper tempos and correct pitches.

### **Students will know:**

#### Learning Targets/ Skills

- How to read and negotiate tempo changes written in the music.
- How to sing notes on the page in time with the metronome or conductor.
- How to conduct a tempo change.

### **Suggested Experiences:**

- Music theory worksheets
- Exercises developed from sheet music
- Conducting in 4/4

## Unit #:3

**Overview: Physical Vocal Preparation (Breathing and Posture)- During this unit the students will learn how to stand and sit in proper performance posture. They will also learn how to breath diaphragmatically. The goal of this unit is to learn and reinforce the importance of good physical vocal preparation.**

### **Essential Questions:**

- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

### **Enduring Understanding:**

- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to deconstruct and build up their posture.
- Students will be able to transfer knowledge of proper standing posture to proper seated posture.
- Students will be able to sing long tones in tune with themselves and ensemble.

### **Students will know:**

#### Learning Targets/ Skills

- How to lead class stretches
- How to lead vocal warm-ups
- How to develop vocal warm-ups from music excerpts

### **Suggested Experiences:**

- Stretches
- Breathing Exercises
- Vocal Exercises focused on diaphragmatic singing

## Unit #:4

**Overview: Vocal Project-** During this unit the students will work on an original melody that they will have to create and harmonize with a lower and upper harmony. This unit will introduce students to singing and harmonizing as well as require the use of and knowledge of garage band which will be a focus of the unit as well.

### **Essential Questions:**

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

### **Enduring Understanding:**

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

### **Students will be able to:**

#### Goals/Objectives

- Student will be able to create a verse and chorus with an original melody
- Students will be able to create an upper and lower harmony
- Students will be able to use Garage Band to properly record their project and master the track

### **Students will know:**

#### Learning Targets/ Skills

- How to record and edit vocals
- How to master a vocal track
- How standard harmony works and how to build a chord

### **Suggested Experiences:**

- Written theory exercises practicing 3-part harmony writing
- Music analysis lesson
- Garage Band Tutorial
- Daily solfege exercises

## Unit #:5

**Overview: Technical Preparation (Ear Training)-** During this unit the focus will be solely on ear training. Student will learn about solfege syllables and their effect on training the ear. They will work on memorize a myriad of exercises using solfege that revolve around singing specific interval patterns and scales.

### **Essential Questions:**

- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?

### **Enduring Understanding:**

- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to sing solfege
- Students will be able to echo sing using solfege
- Students will be able to label music with solfege and sing parts
- Students will be able to identify intervals (m2, M2, m3, M3, m6, M6)

### **Students will know:**

#### Learning Targets/ Skills

- How to use solfege to improve their pitch
- How to use solfege to help improve sight reading
- How to differentiate different pitches by ear
- How to differentiate intervals by ear

### **Suggested Experiences:**

- Ear Training Warm-Ups
- Ear Training Exams
- Theory work on key signatures and labeling notes with solfege



## Unit #:6

**Overview: Technical Preparation (Ear Training and Major Scales)- During this unit it will be a continuation of unit 5. Students will continue to use solfege syllables but now include hand gestures. They will also began learning more exercises that revolve around major scales and more complex intervals.**

### **Essential Questions:**

- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?

### **Enduring Understanding:**

- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to sing solfege
- Students will be able to echo sing using solfege
- Students will be able to label music with solfege and sing parts
- Students will be able to identify intervals (P4, P5, m7, M7)
- Students will be able to sing major scales with solfege
- Students will be able to identify if a scale is major or minor

### **Students will know:**

#### Learning Targets/ Skills

- How to use solfege to improve their pitch
- How to use solfege to help improve sight reading
- How to differentiate different pitches by ear
- How to differentiate intervals by ear
- How to identify wrongly played notes in a musical phrase

### **Suggested Experiences:**

- Ear Training Warm-Ups
- Ear Training Exams
- Theory work on key signatures and labeling notes with solfege

## Unit #:7

**Overview: Technical Preparation (Concert Music)- During this unit students will focus on concert technical preparation. During this stage students concentrate on learning notes and rhythms of the music assigned for their winter concert. Songs will be taught in small sections until they are completed with attention given to correct wrong notes and rhythms.**

### **Essential Questions:**

- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

### **Enduring Understanding:**

- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to clap the rhythms to their vocal parts.
- Students will be able to label and sing their parts with solfege.
- Students will be able to sing vocal parts with correct rhythms and at correct tempo.
- Students will be able to sustain long notes on pitch and in tune with each other.

**Students will know:**

## Learning Targets/ Skills

- How to sing parts with proper phrasing.
- How to sing in an ensemble with proper blend.
- How to sing individually with a good tone.

**Suggested Experiences:**

- Singing through concert music.
- Working on solidifying notes and harmonies.
- Rehearse musical transitions.
- Repetition to build vocal strength and stamina.

**New Jersey Department of Education - State Instructional Mandates:**Topics that address the LGBTQ Mandate...

Students will learn about composers and performers from diverse backgrounds during the investigative portion of the creative process.

Topics that address the Diversity, Equity, and Inclusion Mandate...

Students will learn about composers and performers from diverse backgrounds during the investigative portion of the creative process

## Unit #:8

**Overview: Musical Preparation (Concert Music)-** During this unit students will be focused on adding the musicality aspects of each song during rehearsals. They will begin working on dynamics, phrasing, tempo changes and other musical aspects that will help enhance the story telling of the songs. During this unit the students also spend time analyzing and dissecting the lyrics of the songs for deeper meaning.

### **Essential Questions:**

- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

### **Enduring Understanding:**

- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to clap the rhythms to their vocal parts.
- Students will be able to label and sing their parts with solfege.
- Students will be able to sing vocal parts with correct rhythms and at correct tempo.
- Students will be able to sustain long notes on pitch and in tune with each other.

**Students will know:**

## Learning Targets/ Skills

- How to sing parts with proper phrasing.
- How to sing in an ensemble with proper blend.
- How to sing individually with a good tone.

**Suggested Experiences:**

- Singing through concert music.
- Working on solidifying notes and harmonies.
- Rehearse musical transitions.
- Repetition to build vocal strength and stamina.

## Unit #:9

**Overview: Symbols and Terminology (use of notation and staff and dynamics related terms)- During this unit we will review basic music theory specifically music notation of the bass clef. Students will do activities and exercises that require them to read and identify notes on the bass clef. Students will also focus on music terminology that are dynamics related i.e (crescendo, subito piano, etc.)**

### **Essential Questions:**

- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?

### **Enduring Understanding:**

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to name and label the notes on the bass clef.
- Students will be able to define dynamic markings.
- Students will be able to perform a selection of music with proper dynamic changes.
- Students will be able to perform gradual and sudden dynamic changes.

### **Students will know:**

#### Learning Targets/ Skills

- How to read and negotiate dynamic changes written in the music.
- How to sing notes on the page and follow dynamic change conductor.
- How to conduct a dynamic change.

### **Suggested Experiences:**

- Music theory worksheets
- Exercises developed from sheet music
- Conducting in 4/4 using pattern size to demonstrate dynamics

## Unit #:10

**Overview: Rehearsal Disciplines Techniques and Procedures (Phrasing, Stylizing and Mood)- During this unit the students will be learning how to sing in complete musical phrases. This will help with the continuity of the songs. Students will also work on stylizing of music for example the differences between jazz and classical with swung eighth notes versus straight eighth notes. Last we will focus on determining the mood of the piece by analyzing the keys and lyrics.**

### **Essential Questions:**

- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

### **Enduring Understanding:**

- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to identify the style of the song based on the notation.
- Students will be able to identify the mood of the song based on the key.
- Students will be able to perform the song with proper phrasing of the vocal line.

**Students will know:**

## Learning Targets/ Skills

- How to control breath and sustain notes to sing with proper phrasing.
- How to sing songs in different styles i.e (jazz, classical, contemporary etc.)
- How to interpret a songs mood with tone.

**Suggested Experiences:**

- Listening to different styles of music.
- Learning about different meters and how the meters effect mood.
- Learning about the difference between major and minor keys and the effect on mood.
- Singing songs that have a variety of meters and keys.



## Unit #:11

**Overview: Symbols and Terminology (use of rhythmic and pitch terms)- During this unit we will review basic music theory specifically music notation of the treble clef. Students will do activities and exercises that require them to read and identify notes on the treble clef. Students will also focus on music terminology that are tempo related i.e (modulation, dissonance, mixed meter, subdivision, etc.)**

### **Essential Questions:**

- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

### **Enduring Understanding:**

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to do rhythmic dictation
- Students will be able to write the counts in the music
- Students will be able to identify pitches and intervals between notes

### **Students will know:**

#### Learning Targets/ Skills

- How to read music in different meters
- How to sub divide rhythms
- How to practice complexed rhythmic lines

### **Suggested Experiences:**

- Music theory worksheets (rhythm focused)
- Rhythmic Exercises developed from concert music
- Conducting and singing rhythm simultaneously

### **New Jersey Department of Education - State Instructional Mandates:**

#### Topics that address the LGBTQ Mandate...

Students will learn about composers and performers from diverse backgrounds during the investigative portion of the creative process.

#### Topics that address the Diversity, Equity, and Inclusion Mandate...

Students will learn about composers and performers from diverse backgrounds during the investigative portion of the creative process

## Unit #:12

**Overview: Rehearsal Disciplines Techniques and Procedures (Sight-singing, Diction and Memorization)- During this unit the students will be working on their diction by practicing enunciation drills and vowel place meant to help with clarity of tone. They will also work on various sight-singing drills that will help enhance their musical comprehension. Last focus of the unit will be music memorization techniques and tonal memory exercises.**

### **Essential Questions:**

- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

### **Enduring Understanding:**

- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to sing a new piece of music on first sight.
- Students will be able to use proper enunciation to sing words with clarity.
- Students will be able to memorize multiple pieces of music.

### **Students will know:**

#### Learning Targets/ Skills

- How to use solfege to sight read music.
- How to properly place vowels in different registers and maintain tone quality.
- How to rehearse and break songs down in a fashion that makes it easier to memorize.

### **Suggested Experiences:**

- Daily ear training exercises
- Daily sight singing drills
- Sight singing possible concert pieces
- Solfege hand signals

### **New Jersey Department of Education - State Instructional Mandates:**

#### Topics that address the LGBTQ Mandate...

Students will learn about composers and performers from diverse backgrounds during the investigative portion of the creative process.

#### Topics that address the Diversity, Equity, and Inclusion Mandate...

Students will learn about composers and performers from diverse backgrounds during the investigative portion of the creative process

## Unit #:13

**Overview: Choral Listening-** During this unit we are going to listen to music from different genres and from different eras. The students will learn to appreciate music from different regions and learn about the cultural differences and how that influences the music. They will also learn to identify composers, eras and genres just by listening to different nuances in the music.

### Essential Questions:

- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

### Enduring Understanding:

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### Students will be able to:

#### Goals/Objectives

- Students will be able to listen and identify different genres of music.
- Students will be able to listen and identify music from different eras.
- Students will be able to listen and identify different composers works.

### Students will know:

#### Learning Targets/ Skills

- How to use specific stylistic nuances to differentiate genres.
- How to use dynamics and tonal progressions to identify composers through their music.
- How music from different eras differ through phrasing and dynamics.

### Suggested Experiences:

- Listen to vocal music daily (jazz, classical, contemporary, blues etc)
- Do research on different contemporary and classical vocal composers.
- History on stylistic differences from different eras.

### New Jersey Department of Education - State Instructional Mandates:

#### Topics that address the LGBTQ Mandate...

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#### Topics that address the Diversity, Equity, and Inclusion Mandate...

Students will learn about composers and performers from diverse backgrounds during the investigative portion of the creative process

## Unit #:14

**Overview: Vocal Research Report-** During this unit the students will be taking the knowledge that they have gained throughout the year to create a comprehensive vocal research report. The students will have various guidelines but will have to work on creating a report and presentation.

### **Essential Questions:**

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

### **Enduring Understanding:**

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to create and format a research project based on one of the topics given.
- Students will be able to collect information and present it to the class.
- Students will be able to answer questions about the topic they researched.

### **Students will know:**

#### Learning Targets/ Skills

- How to design and organize a project.
- How to deliver a professional presentation.
- How to manage their time.

### **Suggested Experiences:**

- Research Project
- Presentations

**New Jersey Department of Education - State Instructional Mandates:**

Topics that address the LGBTQ Mandate...

Students will learn about composers and performers from diverse backgrounds during the investigative portion of the creative process.

Topics that address the Diversity, Equity, and Inclusion Mandate...

Students will learn about composers and performers from diverse backgrounds during the investigative portion of the creative process

## Unit #:15

**Overview: Graduation Music Preparation-** During this unit we will be learning and rehearsing music for graduation. The students will be expected to learn the notes and add musicality. There will be student lead stretches, warm-ups and sectionals where students will be responsible for the teaching the physical and technical aspects of the music.

### **Essential Questions:**

- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

### **Enduring Understanding:**

- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to apply their previous studies to learn new music.
- Students will be able to rehearse in student led sectionals.
- Students will be able to run daily warm-ups and rehearsal with minimal teacher assistance.

### **Students will know:**

#### Learning Targets/ Skills

- How to work in small groups.
- How to delegate responsibility.
- Individual responsibility.

### **Suggested Experiences:**

- Student leadership opportunities.
- Daily warm-ups and rehearsal.

## Unit #:16

**Overview: Critique and Evaluation-** During this unit the students will watch their performances from throughout the year and write self-evaluation. They will also do a critique on the different ensembles such as choir, orchestra and band. They will have class discussions about the performances and use the musical knowledge they learned through the year to have a professional conversation.

### **Essential Questions:**

- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

### **Enduring Understanding:**

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to look at past performances and evaluate their own performance.
- Students will be able to watch past performances and critique the ensemble.
- Students will be able to organize their criticism in a constructive way that uses proper music terminology.

### **Students will know:**

#### Learning Targets/ Skills

- How to deliver a critique in a way that they present things that went well and things that need to improve.
- How to evaluate themselves critically and fairly.

### **Suggested Experiences:**

- Writing critiques and presenting them to class.
- Watching videos of performances and having musical discussions.

# Performing Ensembles- Bands, Choirs, Orchestra

Content Area: **Performing Arts**  
Course(s): **Choir, Madrigals**  
Time Period: **Full Year**  
Length: **Full Year**  
Status: **Published**

## New Jersey Student Learning Standards- Novice Ensembles

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MU.K-12.1.3C.12nov.Pr6b	Demonstrate an awareness of the context of the music through prepared and improvised performances.
MU.K-12.1.3C.12nov.Re9a	Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
MU.K-12.1.3C.12int.Pr4b	Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.
MU.K-12.1.3C.12nov.Cr1a	Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
MU.K-12.1.3C.12nov.Re8a	Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).
MU.K-12.1.3C.12int.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
MU.K-12.1.3C.12nov.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
MU.K-12.1.3C.12int.Cr3b	Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.
MU.K-12.1.3C.12nov.Cr3b	Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.
MU.9-12.1.3C.12acc.Cr1a	Compose and improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
MU.K-12.1.3C.12int.Pr4c	Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.
MU.K-12.1.3C.12int.Cr3a	Evaluate and refine draft compositions and improvisations based on knowledge, skill and collaboratively developed criteria.
MU.K-12.1.3C.12int.Re9a	Explain the influence of experiences, analysis and context on interest in and evaluation of music.
MU.K-12.1.3C.12nov.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
MU.K-12.1.3C.12int.Re7a	Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.
MU.K-12.1.3C.12int.Re7b	Describe how understanding context and the way the elements of music are manipulated inform the response to music.
MU.K-12.1.3C.12nov.Pr4b	Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances.
MU.K-12.1.3C.12nov.Pr5a	Use self-reflection and peer feedback to refine individual and ensemble performances of a



	varied repertoire of music.
MU.K-12.1.3C.12nov.Pr4a	Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.
MU.K-12.1.3C.12nov.Cr2a	Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
MU.K-12.1.3C.12int.Re8a	Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts and the setting of the text (when appropriate).
MU.K-12.1.3C.12int.Cn10a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
MU.K-12.1.3C.12int.Pr5a	Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
MU.K-12.1.3C.12int.Pr6b	Demonstrate an understanding of the context of the music through prepared and improvised performances.
MU.K-12.1.3C.12nov.Cr3a	Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.
MU.K-12.1.3C.12nov.Cn10a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
MU.K-12.1.3C.12int.Cr2a	Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
MU.K-12.1.3C.12int.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
MU.K-12.1.3C.12nov.Re7b	Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
MU.K-12.1.3C.12int.Pr4a	Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.
MU.K-12.1.3C.12nov.Pr4c	Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
MU.9-12.1.3C.12acc.Cr2a	Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.
MU.K-12.1.3C.12int.Cr1a	Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
MU.K-12.1.3C.12nov.Re7a	Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

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## **New Jersey Learning Standards- Intermediate Ensembles**

MU.K-12.1.3C.12int.Pr4b	Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.
MU.K-12.1.3C.12int.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU.K-12.1.3C.12int.Cr3b	Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.
MU.K-12.1.3C.12int.Pr4c	Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.
MU.K-12.1.3C.12int.Cr3a	Evaluate and refine draft compositions and improvisations based on knowledge, skill and collaboratively developed criteria.
MU.K-12.1.3C.12int.Re9a	Explain the influence of experiences, analysis and context on interest in and evaluation of music.
MU.K-12.1.3C.12int.Re7a	Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.
MU.K-12.1.3C.12int.Re7b	Describe how understanding context and the way the elements of music are manipulated inform the response to music.
MU.K-12.1.3C.12int.Re8a	Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts and the setting of the text (when appropriate).
MU.K-12.1.3C.12int.Cn10a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
MU.K-12.1.3C.12int.Pr5a	Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
MU.K-12.1.3C.12int.Pr6b	Demonstrate an understanding of the context of the music through prepared and improvised performances.
MU.K-12.1.3C.12int.Cr2a	Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
MU.K-12.1.3C.12int.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
MU.K-12.1.3C.12int.Pr4a	Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.
MU.K-12.1.3C.12int.Cr1a	Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.

## **New Jersey Learning Standards- Proficient Ensembles**

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MU.9-12.1.3C.12prof.Re7a	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
MU.9-12.1.3C.12prof.Cr1a	Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
MU.9-12.1.3C.12prof.Re8a	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.
MU.9-12.1.3C.12prof.Cr3b	Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.
MU.9-12.1.3C.12prof.Re7b	Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.

MU.9-12.1.3C.12prof.Pr4c	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
MU.9-12.1.3C.12prof.Pr4a	Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
MU.9-12.1.3C.12prof.Pr4b	Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
MU.9-12.1.3C.12prof.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
MU.9-12.1.3B.12prof.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
MU.9-12.1.3C.12prof.Cr3a	Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
MU.9-12.1.3C.12prof.Cr2a	Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
MU.9-12.1.3C.12prof.Pr6b	Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
MU.9-12.1.3C.12prof.Re9a	Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
MU.9-12.1.3B.12prof.Cn11a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
MU.9-12.1.3C.12prof.Pr5a	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

## **New Jersey Learning Standards- Accomplished Ensembles**

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MU.9-12.1.3C.12acc.Pr4c	Demonstrate how understanding the style, genre and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skills to connect with the audience.
MU.9-12.1.3C.12acc.Pr6a	Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
MU.9-12.1.3C.12acc.Re7a	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
MU.9-12.1.3C.12acc.Pr4a	Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
MU.9-12.1.3C.12acc.Cr1a	Compose and improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
MU.9-12.1.3C.12acc.Cr3b	Share personally developed arrangements, sections and short compositions (individually or as an ensemble) that address identified purposes.

MU.9-12.1.3C.12acc.Pr5a	Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.
MU.9-12.1.3C.12acc.Re9a	Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.
MU.9-12.1.3C.12acc.Pr4b	Document and demonstrate, using music reading skills (where appropriate), how compositional devices employed, and theoretical and structural aspects of musical works, may impact and inform prepared and improvised performances.
MU.9-12.1.3B.12acc.Cn11a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
MU.9-12.1.3C.12acc.Pr6b	Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.
MU.9-12.1.3C.12acc.Re7b	Explain how the analysis of structures and contexts inform the response to music.
MU.9-12.1.3B.12acc.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
MU.9-12.1.3C.12acc.Re8a	Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.
MU.9-12.1.3C.12acc.Cr3a	Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.
MU.9-12.1.3C.12acc.Cr2a	Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.

## **New Jersey Learning Standards- Advanced Ensembles**

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MU.9-12.1.3C.12adv.Pr4a	Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
MU.9-12.1.3C.12adv.Pr4b	Examine, evaluate, and critique, using music reading skills (where appropriate), how the structure and context impact and inform prepared and improvised performances.
MU.9-12.1.3B.12adv.Cn11a	Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music.
MU.9-12.1.3C.12adv.Re7a	Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.
MU.9-12.1.3C.12adv.Re8a	Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.
MU.9-12.1.3C.12adv.Pr6b	Demonstrate an ability to connect, engage and respond to audiences through prepared and improvised performances.
MU.9-12.1.3C.12adv.Pr5a	Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
MU.9-12.1.3C.12adv.Cr3a	Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.
MU.9-12.1.3B.12adv.Cn10a	Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music.

MU.9-12.1.3C.12adv.Pr4c	Demonstrate how understanding the style, genre and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skills to connect with the audience.
MU.9-12.1.3C.12adv.Cr3b	Share varied, personally developed musical works (individually or as an ensemble) that address identified purposes and contexts.
MU.9-12.1.3C.12adv.Cr1a	Compose and improvise musical ideas for a variety of purposes and contexts.
MU.9-12.1.3C.12adv.Re7b	Demonstrate and justify how the analysis of structures, contexts and performance decisions inform the response to music.
MU.9-12.1.3C.12adv.Cr2a	Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.
MU.9-12.1.3C.12adv.Pr6a	Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
MU.9-12.1.3C.12adv.Re9a	Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

## Career Readiness, Life Skills Standards

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WRK.K-12.P.1	Act as a responsible and contributing community members and employee.
WRK.K-12.P.2	Attend to financial well-being.
WRK.K-12.P.3	Consider the environmental, social and economic impacts of decisions.
WRK.K-12.P.4	Demonstrate creativity and innovation.
WRK.K-12.P.5	Utilize critical thinking to make sense of problems and persevere in solving them.
WRK.K-12.P.6	Model integrity, ethical leadership and effective management.
WRK.K-12.P.7	Plan education and career paths aligned to personal goals.
WRK.K-12.P.8	Use technology to enhance productivity increase collaboration and communicate effectively.
WRK.K-12.P.9	Work productively in teams while using cultural/global competence.

## Interdisciplinary Connection

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CRP.K-12.CRP2	Apply appropriate academic and technical skills.
CAEP.9.2.12.C.1	Review career goals and determine steps necessary for attainment.
TECH.9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
TECH.9.4.12.DC.7	Evaluate the influence of digital communities on the nature, content and responsibilities of careers, and other aspects of society (e.g., 6.1.12.CivicsPD.16.a).
CRP.K-12.CRP11	Use technology to enhance productivity.
TECH.9.4.12.IML.9	Analyze the decisions creators make to reveal explicit and implicit messages within information and media (e.g., 1.5.12acc.C2a, 7.1.1L.IPRET.4).
LA.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

LA.SL.9-10.1.A	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
LA.SL.9-10.1.B	Collaborate with peers to set rules for discussions (e.g., informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g., student developed rubric) and assign individual roles as needed.
LA.RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
LA.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
TECH.9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
TECH.9.4.12.IML.4	Assess and critique the appropriateness and impact of existing data visualizations for an intended audience (e.g., S-ID.B.6b, HS-LS2-4).
TECH.9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
LA.RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)
LA.RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
LA.RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
CRP.K-12.CRP6	Demonstrate creativity and innovation.
CRP.K-12.CRP10	Plan education and career paths aligned to personal goals.
CRP.K-12.CRP12	Work productively in teams while using cultural global competence.