Englewood Public School District
Vocal Ensemble
Grades 9-12
First Marking Period

Unit 1: Review and Introductions

Overview: Vocal Ensemble is an opportunity to engage more personally in a smaller, advanced course in which students learn musicianship, theory, and vocal technique through a variety of choral literature chosen from different genres and time periods. Students apply the basics of proper vocal production through breathing, posture, phonation, and diction. They spend time developing their command of intermediate music theory and sight singing as well as the importance of melody, harmony and how an ensemble is built upon the blending of each, unique voice. Musical performance is a unique and continual process. Through concentrated practice, students will progress naturally to the next level of mastery. In this unit, students will review the basic fundamentals of reading music, the techniques and warm-ups integral to build breath and range and participate in an introduction of a variety of styles of music while studying the varying kinds of rhythm, beat, meter, intonation and melody.

Time Frame: One Marking Period

Enduring Understandings:
- Music is organized sound.
- The main idea of most musical compositions is expressed through the melody.
- The sound of an ensemble is built upon the blend of each individual voice.

Essential Questions:
- How do you produce a characteristic vocal tone?
- How do you apply music theory to read basic notation?
- Can you demonstrate pitch discrimination, appropriate posture and breathing techniques?
- Do you understand how to listen for various elements of music?

Standards	Topics and Objectives	Activities	Resources	Assessments

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.** **1.3.12.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.**	**Topics** • Body Alignment and Awareness (prior knowledge of posture and breath) • Specific breathing techniques and warm up exercises designed to develop breath • Pitch matching, determined by instructor • Articulations **Objectives** • Use prior knowledge of how posture and breath affect one's vocal ability and apply it to their singing technique • Identification of voice classification (as one's classification can change from year to year). • Describe and	• Students will have access to recorded, individual vocal parts as well as YouTube clips of performances to observe appropriate body awareness and posture. (**NJSLSA.R7**) • Students will participate in learned breathing techniques and vocal exercises in order to deepen their breath to support the tone and texture of their voice. • Students will participate in a series of exercises from different cultures to determine their vocal classification. (**6.1.12.D.3.e**) • Students will define articulations and provide examples of each in demonstration and written form. (**NJSLSA.R2**) **Enrichment:** • Students can create their own articulation videos for the ensemble to use as warm ups.	• A diverse and varied collection of performance and practice pieces to be used for critique such as: observationhttps://www.youtube.com/watch?v=I4CZNbldnOQ • https://www.youtube.com/watch?v=PKsmgYffYVI • https://www.youtube.com/watch?v=N5qbdyq-Rqs • Professional recordings • Teacher expertise, knowledge and experience • https://www.youtube.com/watch?v=UjCLDOiA13U • https://www.stagemilk.com/articulation-exercises/	**Formative Assessment:** • Feedback on breathing and body posture **Summative Assessments:** • Small group performance to assess breath and pitch matching • Students will use the series of videos provided to critique the posture, breath and pitch of the performing choruses in a one page paper. **Benchmark Assessment:** Common Formative Assessment **Alternative Assessment:** • Student will be allowed to orally critique the series of videos given to identity pitch, breath and posture.

demonstrate a variety of articulations including staccato, legato, marcato, accent, and slur			
Topics • Students will review and/or learn and understand the basic elements for foundational music reading necessary for sight singing. **Objectives** • Review working knowledge of key signatures • Review scales (major and the 3 forms of minor) • Review elements of Rhythm • Appropriate identification of pulse and beat	• Students will use their ability to notate in composing their own sight-singing exercises in order to review the basics of reading music. Students will provide a 1-2 paragraph reflection on the benefit of performing original compositions as warm-ups. (**NJSLSA.R7**) • Students will refresh prior knowledge of and practice scales both in and outside of the classroom; in a group setting and individually. (**SL.9-10.1**) • Students will participate in a series of rhythm exercises in a variety of musical styles and influenced by different	• http://sciencenordic.com/how-beginners-can-learn-read-music-more-efficiently • https://www.musikalessons.com/blog/2016/11/singing-scales/ • https://study.com/academy/practice/quiz-worksheet-time-signatures-in-music.html • Manuscript/staff paper • Metronome • Piano • Lined paper	**Formative Assessment:** • Feedback on sight-singing • Reflection **Summative Assessments:** • Students will take a quiz on time/key signatures • Students will perform a series of scales, both in a group and individually • Performance Assessment on the execution of rhythm • Assessment given on dynamic and musical symbols **Alternative Assessment:** • Any written assessment can be modified to be taken orally, or with a transcriber.

		cultures by clapping out time signatures to evaluate prior rhythm knowledge. **(SL.9-10.1, 6.1.12.D.3.e)**		
	Topics Varied Musical Genres **Objectives** • Develop an advanced and complete lexicon of musical taste through the exposure of different musical genres. • Interpret the intent of several composers'/writers' pieces. • Perform the piece using one's own interpretation	• Students will learn styles of music from other cultures and genres through the observation of performances, both live and recorded. **(6.1.12.D.3.e)** • Students will perform a variety of musical styles to expand their musical knowledge, focusing particularly on smaller group ensembles. **(6.1.12.D.3.e)** • Students will provide a one page reflection paper on the genre of music they feel most connected to and why. They must provide several musical examples as evidence. **(W.9-10.2)**	• Professional recordings • Teacher expertise, knowledge and experience • Video Clips/Recordings • C.D. player/laptop • http://blowthyhorn.com/blog/2008/04/05/teaching-the-choir-to-sing-in-other-languages/ • http://blog.chrisrowbury.com/2016/05/why-learning-songs-with-foreign-lyrics.html	**Formative Assessment:** • Class Discussion **Summative Assessments:** • Perform various genres and degrees of difficulty • Genre Assessment • One page reflection paper **Alternative Assessment**: • Provide students an opportunity to verbally summarize their genre of choice, rather than write a paper.
	Topics Sight-Singing	• Students will participate in a sight singing activity	• Piano/Guitar/Recording for	**Formative Assessments:** • Participation • Reflection

	Objectives	of a piece of music never seen before in class, as a class. (**SL.9-10.1**)	accompaniment purposes	**Summative Assessments:**
	• Students will expressively sight-sing various levels of melodies using proper solfege.	• Students will participate in an individual sight-singing activity of a piece of music of choice.	• Recording Device • https://www.youtube.com/watch?v=TlUd8v-BONs	• Sight Singing Assessment • Sight Singing Assessment (Choral) **Alternative Assessments:**
	• Students will be able to identify that melodies will have chromatic inflections and various time signatures.	• Class/Advanced students can participate in a sight-singing, timed competition. The student with the most accurate read in the least amount of time can lead warm-ups the following day.	• https://www.choralnet.org/forums/topic/sight-singing-for-high-school-choirs/ • https://www.musicmindgames.com/games/all/dictation-and-sight-singing	• Provide an opportunity for students to perform privately. • Sight-singing • Optional Sight-Singing Game
	• Students will be able to blend their voices with others during sight-singing activities.	• Students will work in groups, each given an unfamiliar piece. Each group must perform the unfamiliar piece without practice, based upon their sight-singing ability. The class will assess which group was most successful. (**SL.9-10.1**)	• https://trainer.thetamusic.com/en/content/singing-games	

Accommodations and Modifications:

Students with special needs: Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered.

ELL/ESL students: Students will be supported according to the recommendations for "can do's" as outlined by WIDA – https://www.wida.us/standards/CAN_DOs/ Music has limited language barriers due to the nature of the curriculum.

Students at risk of school failure:
Formative and summative data will be used to monitor student success. At first signs of failure, student work will be reviewed to determine support. This may include parent consultation, basic skills review and differentiation strategies. More time will be made available with a certified instructor to aid students in reaching the standards.

Gifted and Talented Students: Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity in planning and carrying out investigations and analyzing and interpreting data.

English Language Learners	Special Education	At-Risk	Gifted and Talented
● Speak and display terminology visually ● Teacher modeling ● Peer modeling ● Provide ELL students with multiple literacy strategies. ● Word walls for Musical Vocabulary ● Use peer readers/partners for instructional purposes ● Give page numbers to help the students find answers ● Provide a computer for written work ● Provide visual aides ● Provide additional time to complete a task ● Use graphic organizers	● Utilize modifications & accommodations delineated in the student's IEP ● Work with paraprofessional ● Use multi-sensory teaching approaches. ● Work with a partner ● Provide concrete examples ● Provide students with multiple choices for how they can represent their understandings (e.g. multisensory techniques-auditory/visual aids; pictures, illustrations, graphs, charts, data tables, multimedia, modeling).	● Using visual demonstrations, illustrations, and models ● Give directions/instructions verbally and in simple written format. Oral prompts can be given. ● Peer Support ● Increase one on one time ● Teachers may modify instructions by modeling what the student is expected to do ● Instructions may be printed out in large print and hung up for the student to see during the time of the lesson. ● Review behavior expectations and make adjustments for personal space or other behaviors as needed. ● Structure lessons around questions that are authentic, relate to students' interests, social/family background and knowledge of their community. ● Provide opportunities for students to connect with people of similar backgrounds through shared musical style preferences	● Curriculum compacting ● Inquiry-based instruction ● Independent study (private performances) ● Higher order thinking skills ● Adjusting the pace of lessons ● Interest based content (selecting own music) ● Real world scenarios ● Student Driven Instruction ● Engage students with a variety of Musical practices to provide students with multiple entry points and multiple ways to demonstrate their understandings. ● Use project-based music learning to connect music with global cultures and history. ● Structure the learning around explaining or solving a social or community-based issue through song. ● Collaborate with after-school programs or clubs to extend learning opportunities. ● Provide a mentorship program in which students can develop their musicianship and leadership skills.

Integration of 21st Century Standards NJSLS 9:

9.2.12.C.1- Review career goals and determine steps necessary for attainment.

9.2.12.C.3-Identify transferable career skills and design alternate career plans.

Key Vocabulary:

Major Scale, Key Signature, Arpeggio, Enharmonic, Articulation, Legato, Staccato, Marcato, Accent, Slur, Time Signature, Embouchure, Diaphragm, Tone Quality, Rhythm/Meter