

Englewood Public School District
Guitar
Grades 9-12
Third Marking Period

Unit 3: Developing Musical and Ensemble Concepts

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 advance the skills they've learned by fine-tuning their vocal process. Detail is key as a vocalist, and students will pay particularly close attention the fine, minute details of tone quality, diction, sight reading, intonation, tonal resonance and balance.

Time Frame: One Marking Period

Enduring Understandings:

- The sound of the ensemble is built upon the blend and commitment of each individual voice.
- Participating in an ensemble builds a sense of community.
- Singing in an ensemble fosters responsibility, perpetuates musical concepts, applies theory and learning and provides exposure to culture.

Essential Questions:

- How does creating and performing music differ from listening to music?
- What is the role of music in my life?
- How does my individual participation benefit the whole ensemble?
- What are the elements of music?
- What are the characteristics of an ensemble that gives an effective performance?

Standards	Topics and Objectives	Activities	Resources	Assessments
<p>1.4.12.A.3 Develop informed personal responses to an assortment of music using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to music.</p> <p>1.4.12.B.2 Evaluate how a artist's technical proficiency may affect the creation or performance of a composition as well as how the context in which a piece is performed may impact perceptions of its significance/meaning.</p>	<p>Topics</p> <p>Refinement of Tone Quality and Intonation</p> <p>Objectives</p> <ul style="list-style-type: none"> Students will practice the refinement of tone, quality and intonation Students will participate in cooperative learning and exercise peer assessment 	<ul style="list-style-type: none"> Students will be assigned small groups of three. Each group will use three excerpts from a variety of musical literature to both practice, and perform. (6.1.12.D.3.e) Students in small groups will each be responsible for writing their own rubrics in order to assess the progress in refinement of tone quality and intonation. Students will participate in a round table discussion of goal setting for the next marking period concerning refinement of tone quality and intonation. (SL.9-10.1) Students will write a comprehensive outline and short 	<ul style="list-style-type: none"> https://www.voice-scienceworks.org/choral-warm-ups.html https://nafme.org/music-activities-and-warm-up-ideas-to-literally-wake-up-your-class/ https://www.ashleydanyew.com/posts/2015/50-awesome-choral-warm-ups-for-church-choirs https://www.ashleydanyew.com/posts/2016/breathing-exercises-for-choirs-of-all-ages https://nafme.org/ensemble-group-work-done-right/ http://zbikowski.uchicago.edu/pdfs/Zbikowski_Long_1994.pdf 	<p>Benchmark Assessment:</p> <ul style="list-style-type: none"> Common Formative Assessment <p>Formative:</p> <ul style="list-style-type: none"> Feedback on technique practice/participation Class discussion <p>Summative:</p> <ul style="list-style-type: none"> Individual /Group Performance Review Peer Assessment Rubric Reflection Writing <p>Alternate Assessment:</p> <ul style="list-style-type: none"> Rather than write answers to a written assessment, students will be able to exhibit their knowledge in various ways that are aligned with their modifications such as verbalize answers, demonstrate ability, etc.

		<p>paper detailing one personalized goal. (NJSLSA.R7, NJSLSA.W1)</p>	<ul style="list-style-type: none"> • http://www.differencebetween.net/science/difference-between-tone-and-intonation/ • http://pages.ucsd.edu/~dkjordan/cgi-bin/moreabout.pl?tyimuh=intonation 	
	<p>Topics Principles of vocal blend, ensemble balance, and tonal resonance</p> <p>Objectives</p> <ul style="list-style-type: none"> • Students will learn how to blend their voice with someone else without losing balance and tonal resonance. 	<ul style="list-style-type: none"> • Students will be assigned a partner for a duet. Each duet will choose one piece of music from a variety of musical literature to both practice, and perform. (6.1.12.D.3.e) • Students in duets will each be responsible for writing their own rubrics in order to assess the progress in refinement of tone quality and intonation. • Students will participate in a round 	<ul style="list-style-type: none"> • https://www.rollinystone.com/music/music-lists/20-best-dramatic-duets-of-all-time-10974/ • https://www.rollinystone.com/music/music-lists/readers-poll-the-10-greatest-duets-of-all-time-11074/ • https://www.youtube.com/watch?v=QJNHsj1_rQk • Laptop/Device • Lined Paper 	<p>Formative:</p> <ul style="list-style-type: none"> • Technique Practice/Participation <p>Summative:</p> <ul style="list-style-type: none"> • Individual /Group Performance Review • Peer Assessment • Rubric • Reflection Writing <p>Alternate Assessment:</p> <ul style="list-style-type: none"> • Rather than write answers to a written assessment, students will be able to exhibit their knowledge in various ways that are aligned with their modifications such as

		<p>table discussion of goal setting for the next marking period concerning refinement of tone quality and intonation. (SL.9-10.1)</p> <ul style="list-style-type: none"> Students will write a comprehensive outline and short paper detailing one personalized goal. (NJSLSA.R7, NJSLSA.W1) 	<ul style="list-style-type: none"> Sheet Music 	<p>verbalize answers, demonstrate ability, etc.</p>
	<p>Topics</p> <p>Awareness of Diction, Error Correction and Proficiency in Sight Reading</p> <p>Objectives</p> <ul style="list-style-type: none"> Students will participate in activities that focus on diction, error correction and proficiency in sight reading abilities. Students will exercise their 	<ul style="list-style-type: none"> Students will be assigned a small group Each group will choose two pieces of music from a variety of musical literature to both practice, and perform; one of which to sight read. (6.1.12.D.3.e) Students in groups will each be responsible for writing their own rubrics in order to assess the progress in refinement of tone 	<ul style="list-style-type: none"> Laptop/Device Lined Paper Sheet Music https://nafme.org/how-to-practice-sight-reading-in-15-minutes-a-day-in-just-4-steps/ https://www.jazzadvice.com/5-steps-to-mastering-sight-reading/ https://www.connollymusic.com/string 	<p>Formative:</p> <ul style="list-style-type: none"> Feedback on Technique practice/participation Class discussion <p>Summative:</p> <ul style="list-style-type: none"> Individual /Group Performance Review Peer Assessment Rubric Reflection Writing Alternate Assessment:

	<p>ability to work well in groups and exhibit leadership abilities.</p>	<p>quality and intonation.</p> <ul style="list-style-type: none"> Students will participate in a round table discussion of goal setting for the next marking period concerning refinement of tone quality and intonation. (SL.9-10.1) Students will write a comprehensive outline and short paper detailing one personalized goal. (NJSLSA.R7, NJSLSA.W1) 	<p><u>govation/how-to-sight-read-like-a-pro</u></p> <ul style="list-style-type: none"> https://fundamentals-of-piano-practice.readthedocs.io/en/latest/chapter1/ch1_topics/III.11.html http://theparticeroom.net/exercises-main.php 	<ul style="list-style-type: none"> Rather than write answers to a written assessment, students will be able to exhibit their knowledge in various ways that are aligned with their modifications such as verbalize answers, demonstrate ability, etc.
	<p>Topics</p> <p>Concert Preparation</p> <p>Objectives</p> <ul style="list-style-type: none"> Students will apply these new skills and abilities to the introduction of new concert literature for the spring concert. How to achieve 	<ul style="list-style-type: none"> Students will participate in the introduction of the history of several pieces of the Concert Literature to be played for the Spring and Graduation Performances by way of discussion and research. (NJSLSA.L1.) (6.1.12.D.3.e) 	<ul style="list-style-type: none"> Professional recordings Teacher expertise, knowledge and experience Video Clips of musicians Lined paper Metronome 	<p>Formative:</p> <ul style="list-style-type: none"> Class discussion Practice <p>Summative:</p> <ul style="list-style-type: none"> Performance <p>Alternative Assessment:</p> <ul style="list-style-type: none"> Written essay

	balance when working with additional ensembles and Chorales with a variety of musical literature and styles.	<ul style="list-style-type: none"> Students will engage in practices in order to hone their sight-reading skills and ability and create a cohesive sound. <p>Students will practice with practice pieces and reading in preparation for the Spring Concert and other events, utilizing all skills taught and assessed. (NJSLSA.R1)</p>	<ul style="list-style-type: none"> CD Player DVD player/laptop Instrument of choice https://www.smartmusic.com/blog/latest-minute-tips-for-contest-and-spring-concert-preparation/ 	
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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 <ul style="list-style-type: none"> ● 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 	Special Education <ul style="list-style-type: none"> ● 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). 	At-Risk <ul style="list-style-type: none"> ● 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 	Gifted and Talented <ul style="list-style-type: none"> ● 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.
Interdisciplinary Connections: ELA - NJSLS/ELA: NJSLSA.R2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. NJSLSA.R7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			

NJSLSA.W1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Social Studies:

6.1.12.D.3.e Determine the impact of religious and social movements on the development of American culture, literature, and art.

Career Ready Practices:

CRP1. Act as a responsible and contributing citizen and employee.

CRP2. Apply appropriate academic and technical skills

CRP5. Consider the environmental, social and economic impacts of decisions.

CRP9. Model integrity, ethical leadership and effective management.

CRP11. Use technology to enhance productivity.

CRP12. Work productively in teams while using cultural global competence.

Integration of Technology Standards NJSL 8:

8.1.12.A.3 Collaborate in online courses, learning communities, social networks or virtual worlds to discuss a resolution to a problem or issue.

Integration of 21st Century Standards NJSL 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:

Tone Quality, Intonation, Diction