

THE MERIDEN PUBLIC SCHOOLS

MUSIC DEPARTMENT

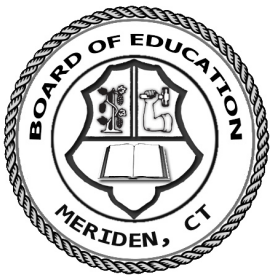
*DEDICATED TO THE PURSUIT OF EXCELLENCE IN
ARTS EDUCATION*

CURRICULUM

ELEMENTARY INSTRUMENTAL

MIDDLE SCHOOL

HIGH SCHOOL



REVISED: 2/2012



MERIDEN PUBLIC SCHOOLS
DEPARTMENT OF PERFORMING ARTS

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2/20/2012

Dear Fellow Educators:

Over the past year, music teachers within the Meriden Public Schools have collaborated on a new curriculum design, geared towards aligning coursework with the National Standards for Music Education (as prescribed by NAFME – The National Association for Music Education), and aligning our course offerings across all schools within the district. This new curriculum includes a set of achievement benchmarks, which provide expected levels of proficiency by the end of grades 5, 8 and 12. Each course has been designed with a Course Overview Page for easy reference, which includes a unit structure, course description and needed materials. Pages that follow the Course Overview Page give detailed unit information including a unit overview, utilized standards, significant tasks and assessment evidence. We feel that this format allows for a usable and easy-to-understand reference for teachers and administrators while also providing a framework for student learning that is standards-based and driven by student understandings.



Brian R. Cyr
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Curriculum Team

Elementary School Level:

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NATIONAL STANDARDS FOR MUSIC EDUCATION

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.



MERIDEN PUBLIC SCHOOLS DEPARTMENT OF PERFORMING ARTS DISTRICT BENCHMARK STANDARDS

Students will...

Grade 5 Instrumental

- Demonstrate a clear and correct tone
- Understand, perform and sight-read basic notational symbols including whole, half, quarter and eighth notes and rests in 4/4, 3/4, and 2/4 meter.
- Demonstrate Bb, Eb, G and F (woodwind) and D, G, A, C (strings) scales – one octave (keys noted are in concert pitch). Percussionists will demonstrate the above scales on mallets as well as proper sticking, posture, double rolls and single paradiddles.
- Demonstrate proper instrument position
- Demonstrate proper instrument posture
- Perform with other students with attention to proper rhythm and pitch
- Demonstrate proper tuning
- Perform Grade 1 band literature in a group setting

Grade 8 Instrumental

- Demonstrate proficiency in all of the Grade 5 Benchmarks.
- Understand and perform notational symbols up to and including 16th note rhythms.
- Understand and perform 1.5-2 octaves correctly on their instrument (depending on instrument).
- Perform scales correctly up to and including four sharps and flats in the style expected of CMEA*.
- Perform in all simple time signatures as well as 6/8, 9/8 and cut time.
- Perform grade 3 (per NYSSMA*) literature in a band setting with a clear understanding of all notes, rhythms and symbols.

Grade 12 Instrumental

- Demonstrate proficiency in all of the grade 5 and 8 Benchmarks
- Understand and perform advanced rhythms including syncopation, and mixed meter concepts.
- Perform using the full range of the instrument with proper intonation and breath support
- Perform all major and chromatic scales correctly in the style expected of CMEA*.
- Perform in odd, even and mixed meter.
- Perform grade 5 (per NYSSMA*) literature in a band setting with a clear understanding of all notes, rhythms and symbols.

Revised: 2/2012

Students will...

Grade 5 Choral

- Perform S/A (2-part) literature with an understanding of individual parts
- Understand, perform and sight-read basic notational symbols including whole, half, quarter and eighth notes and rests in 4/4, 3/4, and 2/4 meter.
- Understand how to match pitch
- Understand basic diction and vowels
- Understand proper breathing
- Perform major scales in solfege
- Perform basic choral literature in a group setting
- Demonstrate proper posture

Grade 8 Choral

- Demonstrate proficiency in all of the Grade 5 Benchmarks.
- Perform S/A/B (3-part) literature with a clear understanding of their individual vocal part
- Fully understand how to read and comprehend a choral octavo
- Sight read up to and including simple sub-divided rhythms
- Sight read correct pitches in 3-part literature
- Sight read in solfege
- Perform intermediate choral literature (per NYSSMA*)

Grade 12 Choral

- Demonstrate proficiency in all of the grade 5 and 8 Benchmarks
- Perform in S/A/T/B format
- Perform advanced choral literature with proper technique (per NYSSMA*) including posture, breathing, diction, vowels and phrasing.
- Understand advanced rhythms in odd, even and mixed meter
- Utilize solfege effectively in all literature
- Perform complex harmonies
- Perform a variety of styles and genres at an advanced level (per NYSSMA*)

**CMEA – The Connecticut Music Educators Association*

**NYSSMA – The New York State School Music Association*

Meriden Public Schools
Music Curriculum
Revised January 2012

Elementary Instrumental Music
Year 1

Course Title:

Elementary Instrumental Music Yr.1

**Meriden Public Schools
Music Curriculum
January 2012**

Course Description:

This course is designed to introduce beginning instrumental students to basic instrument technique, basic musicianship and reading notated music. An emphasis should be placed on correct technique, proper tone production and proper performance practices within each lesson. Students are expected to progress through a basic method book specific to their instrument

Unit List:

1	Basic Instrumental Performance Techniques
2	Developing Proper Instrumental Tone
3	An Introduction to Basic Music Notation
4	Understanding Ensemble Techniques

Course Resources:

Essential Elements 2000 Method Book, Wind/String/Percussion Instruments, Music Stands, Piano. (Percussion students will utilize a percussion pack that includes a bell kit and practice pad. Percussionists will receive instruction on both drum pad and bell kit throughout the course)

Unit Title:

1. Basic Instrumental Performance Techniques

Unit Description:

This unit is designed to introduce students to instrumental performance for the first time. An emphasis on instrument position, posture, breathing and tone production should be the focus of this unit. This should be the first unit taught and should be continually reinforced throughout the course.

National Standards:

2,5,6

Significant Tasks: *(Titles and Descriptions)*

Performing with proper playing position

- Students will receive instruments for the first time and immediately learn proper instrument positioning, including how to hold the instrument, how to sit and stand while holding the instrument, where rest and playing position are and how the instrument is held when playing. These concepts should be reinforced throughout the year.

Performing in the ensemble setting

- Students will receive instruction on how to begin and end pieces of music, basic elements of balance, quiet behavior when performing, watching and listening to the conductor and listening and adhering to an accompanist. These concepts should be reinforced throughout the year.

Performing with proper tone

- Students will receive instruction on how to develop proper instrumental tone through use of a correct embouchure, correct breath support and correct tonguing. These concepts should be reinforced throughout the year.

Instrument Care and Maintenance

- Students will understand the basic elements of proper instrument care, including reed care, valve care, slide care, instrument cleaning, mouthpiece care, bow care and application of rosin, and general instrument maintenance.

Assessment Evidence:

- Students will perform in proper playing position
- Students will develop proper tone on instrument
- Students will understand appropriate instrument care
- Students will understand ensemble basics as noted in Task #2

Unit Title:

2. Developing Proper Instrument Tone

Unit Description:

This unit focuses on development of proper tone on wind, string or percussion instruments. An emphasis is placed on correct embouchure creation, steady and full tone and a progressive approach to tone and breathing. It is imperative that this unit be covered and assessed thoroughly, as it is a unit that will impact all other instrumental units in the future.

National Standards:

2,5,6

Significant Tasks: *(Titles and Descriptions)*

Developing a proper embouchure

- Lessons on proper instrument tone will begin with a thorough lesson on embouchure creation and primary tone production. This will start with the mouthpiece alone or the bow on a single open string. Students should be coached on how to breathe, how to create an initial tone and how to maintain that tone in regards to proper intonation. Percussionists will focus on proper grip for mallets and snare and where to strike the instrument.

Performing with correct breath support

- Breathing should be discussed and demonstrated in detail to ensure proper execution. An emphasis should be placed on how to inhale and exhale fully, where to breath in the context of playing notes, and where to breathe in the context of playing musical lines. Breath marks should be introduced and written in music my hand to show new students where to breathe.

Assessment Evidence:

- Students will understand how to create a correct embouchure
- Students will understand how to play with appropriate breath support

Unit Title:

3. An Introduction to Basic Music Notation

Unit Description:

This unit will introduce students to the reading of notated music for the first time. An emphasis will be placed on the understanding of pitch and rhythm and the relation of these two musical concepts to the musical symbols used to describe them.

National Standards:

2,5,6

Significant Tasks: *(Titles and Descriptions)*

The highness and lowness of sound

- Students will learn concepts of basic pitch (how sound is high or low) and how it is shown on the musical staff. This should be introduced as a review from students classroom music course, where this concept has already been introduced.

Keeping the beat

- Students will learn concepts of basic rhythm including keeping time and "the beat." Concepts should be taught separate from discussions of pitch, using only a single line staff to begin lessons. A progression through the note heads, staff lines, bar lines and measures should lead to later discussion of time signatures and conclude with an understanding of 4/4 time and how to perform in this meter.

Synthesizing pitch and rhythm

- Once students have achieved an understanding of pitch and rhythm separately, the two tasks should be combined by utilizing the 5-line staff, demonstrating how both pitch and rhythm are shown together in written music. This should be introduced carefully and without note stems (at first) to ensure proper understanding.

Assessment Evidence:

- Students will play correctly instrument while reading basic pitches on a single staff.
- Students will perform with attention to a set beat or click track
- Students will understand how pitch and rhythm work together to create music we listen to and read.

Unit Title:

4. Understanding Ensemble Techniques

Unit Description:

This unit is designed to engage students in the ensemble setting for the first time. An emphasis will be placed on technique and specific performance requirements that are essential to all musicians, including ensemble posture, watching a conductor, breathing together and the basics of blend, balance and general listening.

National Standards:

2,5,6,7,8

Significant Tasks: *(Titles and Descriptions)*

Performing in the ensemble setting

- Students will be exposed to the ensemble setting for the first time. Students will learn the basic group layout, including stand positioning, seated and standing instrument position, how to watch a conductor and most importantly: how to breathe together and begin and end notes as a group.

Listening in the ensemble

- Students will learn the basics of ensemble listening and responding through an introduction to the concepts of balance and blend. Listening exercises and a focus on listening to individual, section and ensemble aspects are critical components to developing these understandings.

Assessment Evidence:

- Students will understand how to perform correctly in the basic ensemble setting

Meriden Public Schools
Music Curriculum
Revised January 2012

Elementary Instrumental Music
Year 2

Course Title:

Elementary Instrumental Music Yr.2

**Meriden Public Schools
Music Curriculum
January 2012**

Course Description:

This course is designed as the second year of instrumental music instruction at the elementary level. Students will continue their study of instrument technique, basic musicianship and reading notated music on woodwind, brass, string or percussion instruments through small and large ensemble rehearsal and performance settings. An emphasis should be placed on correct technique, proper tone production and proper performance practices within each lesson.

Unit List:

1	Ensemble Techniques and Musicianship
2	Developing Tone Production and Breath Support
3	Notation: Rhythm in 4/4 and 3/4
4	Developing Pitch Range
5	Part Playing: Performing with Harmony
6	Understanding Keys through Scales

Course Resources:

Essential Elements 2000 Method Book, Wind/String/Percussion Instruments, Music Stands, Piano. (Percussion students will utilize a percussion pack that includes a bell kit and practice pad. Percussionists will receive instruction on both drum pad and bell kit throughout the course)

Unit Title:

1. Ensemble Techniques and Musicianship

Unit Description:

This unit is designed as a continuation of the "Basic Instrumental Performance Techniques" unit from Instrumental Music Yr.1. A continued development of instrument position, posture, breathing and tone production should be the focus of this unit along with new concepts of balance, blend, dynamics and intonation. Concepts within this unit should be taught and reinforced within each lesson and throughout the course.

National Standards:

2,5,6,7

Significant Tasks: *(Titles and Descriptions)*

Performing within the ensemble setting

- Students will continue to develop beginnings and endings, basic elements of balance, quiet behavior when performing, watching and listening to the conductor and listening and adhering to an accompanist.

Listening and reacting within the ensemble

- Students will focus on the development of balance, blend and the use of proper dynamics in small and large group settings.

Instrument Care and Maintenance

- Teacher will reinforce the basic elements of proper instrument care, including reed care, valve care, slide care, instrument cleaning, mouthpiece care, bow care and application of rosin, and general instrument maintenance.

Assessment Evidence:

- Students will understand how to watch a conductor
- Students will understand how to balance and blend sound in an ensemble setting

Unit Title:

2. Developing Tone Production and Breath Support

Unit Description:

This unit will focus on the development of proper tone production and breath support within the small and large group setting. Students will develop proper embouchure techniques, proper tonguing, and correct methods for beginning and ending notes, all paired with proper breathing methods and necessary posture to breath appropriately.

National Standards:

2,5

Significant Tasks: *(Titles and Descriptions)*

Developing tone through embouchure, breathing and posture

- Lessons on proper instrument tone will continue though a focus on tone through the use of correct embouchure, breathing and posture simultaneously. Students will focus on each of these areas and understand that all of these concepts work together to create a correct instrumental tone.
- An emphasis should be placed on where to breathe in the context of playing notes, and where to breathe in the context of playing musical lines. Breath marks should be focused upon and included in all music.
- Percussionists will focus on proper grip for mallets and snare and how to strike the instrument.

Assessment Evidence:

- Students will understand tone development in higher and lower ranges
- Students will understand how to use breath marks

Unit Title:

3. Notation: Rhythm in 4/4 and 3/4

Unit Description:

This unit will continue students study of written music from "An Introduction to Basic Music Notation" from Year 1. Students will progress into 4/4 and 3/4 time signatures and increase the depth of concepts through the use of more technical literature. Notational understanding should be expanded to include 8th notes during this course. In doing this, a counting system of numbers or syllables must be utilized in class and understood by the students.

National Standards:

2,5

Significant Tasks: *(Titles and Descriptions)*

Understanding the family of notes and rests

- Students will learn the progression on note and rest values, beginning with a review of whole, half and quarter notes and progressing to 8th notes. Rests should be discussed in the same format and in context with notes.

What does a time signature mean?

- While students have seen a time signature for a year at this point, a deeper understanding will be understood, including what each number means and what 4/4 and 3/4 means.

Assessment Evidence:

- Students will perform correctly in 4/4 and 3/4 time signatures.

Unit Title:

4: Developing Pitch Range

Unit Description:

Students will focus on the development of an expanded performance range on their instrument. Students will be able to read and perform a 1.5 to 2-octave range on their instrument with good intonation.

National Standards:

2,5

Significant Tasks: *(Titles and Descriptions)*

Playing high and low notes

- Students will focus on expanding their range to include a 1.5-2-octave competency on their instrument. This should include discussions on how to adjust embouchures respectively and how breathing affects these notes.

Assessment Evidence:

- Clarinet players should be able to play above "the break" of the instrument
- Trumpet players should be able to play to top space E or top line F
- Saxophone players should be able to play D above the treble staff
- Flute players should be able to play Bb above the treble staff
- Trombone players should be able to play Bb above the bass staff
- Percussionists should be able to play all notes correctly on the bell kit keyboard.

Unit Title:

5. Part Playing: Performing with Harmony

Unit Description:

Students will develop their understanding of performing in harmony with others. Through the use of duet, small ensemble and large ensemble literature, students will develop listening skills and reinforce the concepts of balance, blend and dynamics.

National Standards:

2,5,6

Significant Tasks: *(Titles and Descriptions)*

Performing with others

- Students will perform with other students using various literature while focusing on essential ensemble techniques including blend, balance and intonation.

Listening and responding to music

- Students will listen to exemplary recorded examples as well as their own performances and performances by their peers. Students will respond to these examples verbally and through adjustments to their playing.

Assessment Evidence:

- Students will understand the concepts of harmony and unison
- Students will understand how to listen and respond to performances critically

Unit Title:

6. Understanding Keys through Scales

Unit Description:

This unit is designed to introduce students to the concept of keys through the use of major scales. While students will have only a limited understanding of musical notation at this point, this unit will be the first step in understanding key signatures and their role in musical pieces. This unit will also provide the student with a technical component through the use of scales as a learning tool. By using scales to introduce the keys, students will be expanding their knowledge of notes and the proficiency of pitches on their instrument.

National Standards:

2,5,6,7

Significant Tasks: *(Titles and Descriptions)*

Understanding a key signature in written music

- Students will understand the reasons for and the concepts behind key signatures. An emphasis will be placed on performing using key signatures and an understanding of the difference between the key signature and accidentals.

Performing Scales

- Students will be introduced to major scales for the first time. Students will review the notes within the scales and learn new flat or sharp notes. Students will learn scales in quarter-note fashion, and the concept of arpeggios at the end of scales is recommended. As students progress, scales should be taught in-line with CMEA All-State guidelines, which can be found at www.cmeasouth.org
- Students should be proficient in C Major, G Major and F Major scales. Mastery should include arpeggios.

Assessment Evidence:

- Students will be able to perform C Major, G Major and F Major scales. Mastery should include arpeggios.

Meriden Public Schools
Music Curriculum
Revised January 2012

Middle School Instrumental Music

Course Title:

Middle School Instrumental Music

Course Description:

This course is designed to continue instrumental music training through both small group and large ensemble mediums. Small group instruction will be geared towards instrument-specific techniques and musicianship, while large group rehearsals will be geared towards ensemble technique, a reinforcement of small group lesson topics, the performance of varied musical literature and performance practices.

Unit List:

1	Ensemble Techniques and Musicianship
2	Developing Tone Quality in Extended Ranges
3	Part Playing: Performing in Harmony
4	Understanding Keys through Scales
5	Basic Marching Band Technique
6	Performing Intermediate Rhythm
7	Performing Standard Concert Literature - Grade 1-3
8	Performing Holiday Concert Literature - Grade 1-3
9	Performing Popular Concert Literature - Grade 1-3

Course Resources:

Essential Elements 2000 Method Book, Wind/String/Percussion Instruments, Music Stands, Piano. (Percussion students will utilize a percussion pack that includes a bell kit and practice pad. Percussionists will receive instruction on both drum pad and bell kit throughout the course) Concert literature at the appropriate grade level in the genre required for each unit.

Unit Title:

1. Ensemble Techniques and Musicianship

Unit Description:

This unit is designed as the core component of the ensemble course and covers basic and intermediate instrumental techniques. Topics including instrument position, posture, breathing, tone production, balance, blend, intonation and dynamics should be part of daily instruction and classroom expectations, and should be evident in all lessons and curricular units. Instructors are expected to use ensemble literature to infuse these concepts in daily lessons and increase the level of technical proficiency as students progress through the middle school grades.

National Standards:

1,2,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Performing within the ensemble setting

- Students will continue to develop quiet behavior when performing, watching and listening to the conductor and listening and adhering to an accompanist.

Contribute to a positive and efficiently run classroom

- Learn, understand and practice classroom procedures.
- Fulfill roles that may be assigned for rehearsals.
- Discuss and put into practice the importance of maintaining a positive environment and supporting everyone in the ensemble.
- Uphold self and others to class expectations.

Performing with proper tone

- Students will continue their tonal development in the middle school ensemble with attention to note beginnings and endings, proper breathing techniques, proper bowing techniques and posture that allows for tonal development.

Listening and reacting within the ensemble

- Students will focus on the development of balance, blend and the use of proper dynamics in small and large group settings.

Understand and practice appropriate concert etiquette

- Learn and discuss the importance of concert etiquette.
- Use concert etiquette resource page to examine all of the responsibilities of a performer and an audience member.
- Use role-play scenarios to help reinforce the importance of respect during a concert.

Assessment Evidence:

- Students will perform within the ensemble setting with correct posture, breathing, tone, instrument position and attention to the conductor
- Students will perform technical literature correctly and with an understanding of the theory behind the rhythmic and melodic components of the piece
- Students will perform with proper concert etiquette

Unit Title:

2. Developing Tone Quality in Extended Ranges

Unit Description:

This unit will focus on the development of extended ranges on wind and string instruments. Students will work to extend their range beyond the elementary benchmark of 1.5-2 octaves to include higher and lower notes through the use of expanded scale and key understandings. These understandings should increase in scope as students progress through the middle school grades.

National Standards:

Significant Tasks: *(Titles and Descriptions)*

Performing in extended ranges

- Students will work to develop their instrumental range through individual and group practice.
- Students will develop these new notes with proper tone and technique appropriate to their specific instrument.
- Students will learn notes throughout grades 6-8 in line with the middle school benchmark standards.

Assessment Evidence:

- Students will perform proficiently in extended instrument ranges – at least two octaves on most instruments. Consult benchmarks for specifics

Unit Title:

3. Part Playing: Performing in Harmony

Unit Description:

This unit will focus on the performance of harmonic music in the small and large group settings. Students will perform diverse literature with a variety of small and large groups, with an attention to instrumental interaction and the musical concepts that relate to harmonic performance including tone quality, balance, blend and intonation.

National Standards:

2,5,6

Significant Tasks: *(Titles and Descriptions)*

Performing in Harmony

- Students will perform in harmony in small and large group settings
- Students will develop an understanding of harmony and its role in instrumental performance through the performance of diverse literature
- Students will perform small large group literature at increased levels of difficulty and technical demand throughout grades 6-8

Assessment Evidence:

- Students will perform in harmony with each other in the small group and large ensemble setting with attention to balance and blend.

Unit Title:

4. Understanding Keys Through Scales

Unit Description:

This unit will focus on technical and theoretical understandings of key and scale relationships. Students will be exposed to music in a variety of keys as well as exercises that focus on developing diverse key signature performance. Students should understand keys in line with middle school benchmarks.

National Standards:

2,5,6,7

Significant Tasks: *(Titles and Descriptions)*

Performing in sharp and flat keys

- Students will focus on performing musical exercises and pieces that introduce keys beyond the elementary benchmarks. Students will be exposed to keys in multiple sharps and flats
- Students will perform scales in various keys, in the format set by CMEA. Students should learn keys in line with the middle school benchmarks.

Assessment Evidence:

- Students will perform in keys outside of the normal concert keys – at least three sharps and three flats regardless of instrument

Unit Title:

5. Basic Marching Band Technique

Unit Description:

This unit will focus on the basics of marching band performance technique specific to marching and instrumental performance. Students will learn how to march in parade formation and how to march in time. Particular attention will be paid to the relationship between the musical beat and body movement. Students will understand the differences between indoor and outdoor performance relative to dynamics, projection and posture.

National Standards:

2,5,6,7,8

Significant Tasks: *(Titles and Descriptions)*

Marching in Parade Style

- Students will learn how to march in time with music
- Students will learn the basic concepts of ranks and columns
- Students will march as a group in rehearsals and at least one parade annually with proper ranks, files and a memorized piece of music
- Students will perform several marching band arrangements of varying genres throughout grades 6-8

Assessment Evidence:

- Students will demonstrate the ability to march in a parade while playing and adhering to proper posture and marching basics.

Unit Title:

6. Performing Intermediate Rhythm

Unit Description:

This unit will focus on rhythmic understandings that move beyond the basics introduced in elementary lessons. Students will understand 3/4 and 2/4 in addition to Common Time. Students will also be exposed to more complex rhythmic ideas including eighth and sixteenth notes and rests through performance in ensemble classes and rehearsals.

National Standards:

2,5

Significant Tasks: *(Titles and Descriptions)*

Performing in varied time signatures

- Students will learn and perform varied time signatures including 3/4 and 2/4

Performing complex rhythms

- Student will understand the concept of syncopation
- Students will learn and perform rhythms including 8th and 16th notes.

Assessment Evidence:

- Students will perform in 3/4 and 2/4 time correctly

Unit Title:

7. Performing Standard Concert Literature – Grades 1-3

Unit Description:

This unit will focus on exposing students to a variety of standard concert literature. Students should be exposed to this music through rehearsal and performance in small and large group settings. Concepts included in Unit 1 should be taught through this literature. The Standard Concert Literature is meant to include music on state or organization lists including CMEA, MENC, NYSMA, ASBDA and others. Grade levels are set on the said lists as well as most music catalogs. Grade levels should be appropriate for the performing ensemble and for the grade. Students in 6th grade should be performing Grade 1-1.5, 7th grade 1.5-2 and 8th grade should be between 2 and 3.

National Standards:

6,8,9

Significant Tasks: *(Titles and Descriptions)*

Understanding themes and imagery in music

- Students will discuss imagery and programming of musical selections.

Performing literature with musicianship

- Students will demonstrate the ability to perform concert literature with attention to musical elements including correct intonation, proper tone, balance, blend and attention to markings on the music.
- Students will perform literature with attention to the tasks presented in Unit 1

Assessment Evidence:

- Students will relate music to imagery and understand the connection between the two mediums

Unit Title:

8. Performing Holiday Concert Literature - Grades 1-3

Unit Description:

This unit will focus on exposing students to a variety of holiday concert literature. Students should be exposed to this music through rehearsal and performance in small and large group settings. Concepts included in Unit 1 should be taught through this literature. Grade levels should be appropriate for the performing ensemble and for the grade. Students in 6th grade should be performing Grade 1-1.5, 7th grade 1.5-2 and 8th grade should be between 2 and 3.

National Standards:

2,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Understanding themes and rote holiday melodies in music

- Students will discuss imagery and programming of musical selections.

Performing literature with musicianship

- Students will demonstrate the ability to perform concert literature with attention to musical elements including correct intonation, proper tone, balance, blend and attention to markings on the music.
- Students will perform literature with attention to the tasks presented in Unit 1

Assessment Evidence:

- Students will perform holiday music within a concert setting with attention to proper ensemble technique
- Students will understand how a concert arrangement relates to and is derived from a rote holiday melody

Unit Title:

9. Performing Popular Concert Literature - Grades 1-3

Unit Description:

This unit will focus on exposing students to a variety of popular concert literature. Students should be exposed to this music through rehearsal and performance in small and large group settings. Concepts included in Unit 1 should be taught through this literature. Grade levels should be appropriate for the performing ensemble and for the grade. Students in 6th grade should be performing Grade 1-1.5, 7th grade 1.5-2 and 8th grade should be between 2 and 3.

National Standards:

2,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Understanding themes and imagery in music

- Students will discuss imagery and programming of musical selections.

Performing literature with musicianship

- Students will demonstrate the ability to perform concert literature with attention to musical elements including correct intonation, proper tone, balance, blend and attention to markings on the music.
- Students will perform literature with attention to the tasks presented in Unit 1

Assessment Evidence:

- Students will perform popular literature within the concert setting
- Students will perform correctly with attention to respective style

Meriden Public Schools
Music Curriculum
Revised January 2012

Middle School Chorus

Course Title:

Middle School Chorus

Course Description:

This course is designed to engage the vocal music student in a challenging and varied performance environment in the midst of a concert choir setting. Units are designed to focus on a wide range of musical styles and genres, allowing the student to engage in historical, societal and developmental understandings associated with the musical literature and the execution of proper vocal production using appropriate harmonies, blend and diction.

The Advanced Choir will address all of these units at a higher standard than the grade level choirs.

Unit List:

1	Ensemble Techniques
2	Vocal Production
3	Notation, Rhythms and Score Reading
4	Standard Choral Literature
5	Pitch Relationships
6	Listening Skills

Course Resources:

- Choral literature
- Piano
- Audio system
- White board

Unit Title:

Standard Choral Literature

Unit Description:

A variety of vocal literature will be used in this unit throughout the year to expose the students to several genres of music. Using *one or two-part* music in 6th grade, *two or three-part* music in 7th grade and *three or more part* harmonies in 8th grade. All music appropriate to each grade level. Advanced Choir will address all of these concepts at a higher level than the grade level choirs.

National Standards:

1, 5, 6, 7, 8, 9

Significant Tasks: *(Titles and Descriptions)*

Exposure to music from different cultures around the world

- Will be exposed to a variety of music around the world through choral literature and listening examples.
- Play and/or perform with, instruments as an accompaniment.
- Make connections to music in relation to history and culture.

Sing and perform at least one piece in a foreign language

- Learn the phonetics and pronunciation of the language being sung.
- Learn and practice the diction pertaining to each piece.
- Learn and practice the inflections of the phrasing and text.

Learning the importance of the text and its use in performance

- Examine the text in choral pieces being sung and recognize their significance to the mood and background of the composition.
- Relate the examination of the text to everyday life, cultural significances and/or personal experiences.
- Learn how musical nuances were written by the composer to interact with the text being sung.

Exposure to the genre of American folk songs

- Listen to and perform songs from American history, aligned with the Social Studies curriculum when possible.
- Discuss the text and determine the mood and historical significance of the piece.
- Explain, discuss and perform the selected piece with the appropriate presentation qualities.

Exposure to the genre of spirituals

- Music from this genre will be performed with and without accompaniment
- Discuss the text and determine the mood and historical significance of the piece.
- Explain, discuss and perform the selected piece with the appropriate presentation qualities.

Course: Middle School Choral Music

Practice choral music that is unaccompanied

- Practice the importance of using aural skills to adjust vowel shapes and consonant endings.
- Practice the qualities of blending throughout the ensemble.
- Sing music without relying on the piano as a crutch.

Assessment Evidence:

- Students will comprehend and perform correctly a variety of choral literature
- Students will perform literature from several tasks annually

Unit Title:

Ensemble Techniques & Musicianship

Unit Description:

This unit is the fundamental component of the vocal performance curriculum. It includes, but is not limited to basic theoretical concepts and elements of ensemble technique. These concepts are infused throughout all units in this course.

National Standards:

1, 5, 6, 7

Significant Tasks: *(Titles and Descriptions)*

Contribute to a positive and efficiently run classroom

- Learn, understand and practice classroom procedures.
- Fulfill roles that may be assigned for rehearsals.
- Discuss and put into practice the importance of maintaining a positive environment and supporting everyone in the ensemble.
- Uphold self and others to class expectations.

Understand and practice appropriate concert etiquette

- Learn and discuss the importance of concert etiquette.
- Use concert etiquette resource page to examine all of the responsibilities of a performer and an audience member.
- Use role-play scenarios to help reinforce the importance of respect during a concert.

Demonstrate proper rehearsal techniques

- Respect for all students throughout all rehearsals.
- Expected to be instrumental in helping to create a safe and positive environment for all.
- Continually practice good vocal production.

Assessment Evidence:

- Students will perform with proper concert etiquette
- Student will rehearse with proper technique and rehearsal etiquette

Unit Title:

Listening Skills

Unit Description:

Evaluate music by using critical thinking and listening skills. Recognize quality blend and intonation concepts along with developing critical thinking skills to know how to fix issues that occur within this topic. Students will also become aware of a diverse array of quality choral sounds and recordings in order to develop an appreciation of a variety of music. Advanced Choir will address all of these concepts at a higher level than the grade level choirs.

National Standards:

1, 6, 7, 8, 9

Significant Tasks: *(Titles and Descriptions)*

Analyzing blend and intonation

- Identify correct or incorrect performance of pitches in pieces being studied.
- Identify correct and incorrect vowel shapes that affect intonation and blend.
- Aurally discriminate tone quality of various voice timbres and evaluate individual and group tone quality as it applies to the pieces being studied.

Student assessment of performances and rehearsals

- Evaluate (verbally and in written form) individual and/or group performances and rehearsals.
- Identify the combination of musical elements in order to produce a quality choral sound.

Developing appreciation for a variety of quality musical sounds and genres

- Exposure and comparison of quality choral music and quality instrumental music.
- Develop an understanding and appreciation for the cultural differences of a variety of musical genres.

Identifying pitch relationship

- Independently recognize intervals and (major vs. minor) chords by hearing the relationship of the sounds.
- Recognize, with guidance, intervals and chords that are being studied within their current choral repertoire.
- Perform and tune chords and intervals with and without accompaniment.
- Recognize pitch relationships by sound and sight.

Assessment Evidence:

- Students will understand concepts of balance and blend
- Students will assess their own performances and the performances of others
- Students will identify intervals and chord tones in written and performed music

Unit Title:

Notation, Rhythms and Score Reading

Unit Description:

This unit will continue developing and practicing the fundamentals of vocal score reading, including music notation on the treble and bass clef staves and rhythmical patterns. Advanced Choir will address all of these concepts at a higher level than the grade level choirs.

National Standards:

1, 5, 6, 7, 8, 9

Significant Tasks: *(Titles and Descriptions)*

Identifying and defining musical notation and symbols

- Learn and/or review duple and triple meter.
- Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression.
- Practice identifying these symbols in current choral music.
- Play games at random to help reinforce the identification of these symbols.

Understanding basic rhythm patterns

- Practice 4-bar rhythmic patterns in 6th grade, 8-bar rhythmic patterns in 7th grade and 16-bar rhythmic patterns in 8th grade.
- Recite basic rhythmic patterns on flashcards and within choral music.
- Practice rhythmic patterns that are represented in the current choral repertoire during warm-ups.
- Identify rhythm patterns within choral pieces.
- Notate a rhythm pattern given aurally.
 - 2-bars for 6th grade
 - 4-bars for 7th grade
 - 8-bars for 8th grade
- Practice increasingly difficult rhythms as the year progresses.

Reading and understanding octavos

- Learn and practice reading and singing from a choral piece of music.
- Identify all parts of an octavo including title, composer, tempo marking, vocal vs. accompaniment parts, treble vs. bass clefs, formal symbols that describe the road map of the piece, etc.
- Learn and practice labeling measures and other important musical symbols

Assessment Evidence:

- Students will understand basic rhythmic patterns in 4/4 and ¾ time signatures
- Students will be able to understand how to read choral octavos
- Students will understand and be able to discuss all music notation symbols in respective choral octavos

Unit Title:

Pitch Relationships

Unit Description:

This unit focuses on the relationship between pitches in choral literature. It will address how to hear these relationships and how to recognize them on paper. This unit will work closely with the Listening Skills Unit. Advanced Choir will address all of these concepts at a higher level than the grade level choirs.

National Standards:

1, 5, 6, 7, 8, 9

Significant Tasks: *(Titles and Descriptions)*

Singing in the scale degrees

- Learn and understand the concept of conversational solfege.
- Refer to passages and pitches within the music using numbers and/or conversational solfege.
- Practice through warm-ups using solfege syllables.
- Introduced to the CMEA Regional Festival required scale and arpeggio, with and without accompaniment.
- Sing individually as appropriate.

Identifying pitch relationship

- Learn and practice recognizing intervals using a picture of the keyboard, the grand staff and/or by solfege relationship.
- Recognize and retain "jingles" (see resources for this unit) that are used when a specific interval appears in their current choral music.
- Sing selections, from current choral repertoire, that contain challenging intervals and chords.
- Perform chords and intervals with and without accompaniment.
- Practice recognizing these symbols by name and/or sight in music and implement them independently.

Assessment Evidence:

- Students will demonstrate understanding of solfege
- Students will understand pitch relationships in diatonic harmony

Unit Title:

Vocal Production

Unit Description:

Proper singing techniques will be the focus of this unit. How the students' voices are changing, utilization of proper breathing techniques and vowel placement will be discussed and monitored. Advanced Choir will address all of these concepts at a higher level than the grade level choirs.

National Standards:

1, 5, 6, 7, 8, 9

Significant Tasks: *(Titles and Descriptions)*

Identifying and defining proper phrasing through breath support

- Practice breathing techniques through warm-ups and choral literature.
- Identify proper breathing in audio and video examples
- Learn the importance of marking breaths in music and how to execute marking them independently.
- Learn and identify, label and apply musical symbols related to phrasing such as staccato, slurs and breath marks independently.

Understanding the changing voice

- Discussion, worksheets and video explaining the changing voice.
- Practice changing voice vocal techniques through warm-ups.
- Sing choral pieces that are appropriate for changing voices.
- Understand and utilize appropriate techniques for adjustment during the change of the voice.
- Encourage and support all voices in the ensemble, especially if they are experiencing any vocal change.

Recognizing and demonstrating the importance of vowel and consonant placement

- Understand this concept through words (diphthong), pictures and metaphors
- Learn how to identify a quality choral blend through listening examples and in collaboration with the chorus listening skills unit.
- Demonstrate, with guidance, proper placement for vowels and consonants in warm-ups and choral pieces.

Practicing proper posture

- Demonstrate the sitting and standing positions that are appropriate in a choral ensemble.
- Experience visuals demonstrating proper posture within the classroom.
- Continual self and group assessment to maintain good posture throughout rehearsals and concerts.

Assessment Evidence:

- Students will understand phrasing and proper breath support
- Students will understand vowel and consonant placement and basic elements of diction
- Students will demonstrate proper posture

Meriden Public Schools
Music Curriculum
Revised January 2012

Middle School Applied Music

Course Title:

Middle School Applied Music

Course Description:

Applied Music is a course that allows students to explore many facets of music education through a variety of methods. Students will participate in listening activities, music theory, music appreciation of different musical styles throughout history, and opportunities for musical research. Whenever possible the learned concepts will be "applied" to instruments within the classroom to provide for true experiential learning.
Please see the school you are interested in, to know how they are approaching the units below.

Unit List:

- | | |
|---|--------------------------------------|
| 1 | Music Theory |
| 2 | Musical History |
| 3 | Listening Skills |
| 4 | Guitar Playing Techniques |
| 5 | Guitar As An Accompaniment |
| 6 | Guitar As A Solo Instrument |
| 7 | Keyboard Playing Techniques |
| 8 | Keyboard As A Solo Instrument |
| 9 | Keyboard As An Accompaniment |

Course Resources:

- Yamaha MIE Keyboard Lab System or LC3 Integrated Keyboard Lab System
- Guitars - Nylon, one per student
- Explore It! Guitar Series Text
- Explore It! Guitar Ensemble Series Text
- Music stands
- Audio system

Unit Title:

Guitar as an accompaniment instrument

Unit Description:

The guitar as an accompaniment instrument is the common way a guitar is used. This unit will allow the student to practice these techniques and recognize the importance of an accompaniment instrument.

National Standards:

1, 2, 3, 5, 6, 7, 8, 9

Significant Tasks: *(Titles and Descriptions)*

Learn chord progressions in order to accompany a song

- After learning individual chords, practice putting different chords together to create common progressions for playing with a song.
- Basic Chord Progressions
 - Am-Em-Am-E7
 - G-Em-Am-D7
 - G-D7-G-C-G
 - G-D7-G-Am-D7-G

Understand what it means to accompany someone on a solo instrument and learn to be able to identify the accompaniment part of a piece.

- Practice this through quality listening examples with teacher guidance.
- Learn that the accompaniment is the background for the "soloist".
- Learn and practice chords to have more success with accompaniment techniques.

Learn what it means to know a piece well enough to accompany

- Using a very easy accompaniment piece, practice playing with a recording that has the melody.
- Play an accompaniment part with a "solo" instrument, always being aware where they are in the music.
- Learn that if the "soloist(s)" makes a mistake it is the accompanist's responsibility to find them. Not for the "soloist" to find the accompanist. This shows the importance of not only knowing *your* part, but the "soloists" part as well.

Learn and implement good practice techniques

- Count out the rhythms of the piece.
- Practice the chord changes without strumming.
- Identify trouble spots and practice them out of context from the piece.
- Practice with a slow strum in order to focus on left hand.
- Repeat until there aren't any mistakes.

Assessment Evidence:

- Students will perform correct chord patterns
- Students will understand how to properly accompany with basic chords
- Students will demonstrate proper practice techniques

Unit Title:

Guitar as a solo instrument

Unit Description:

This unit is the most advanced of all the guitar units. It is designed for those that may have taken guitar lessons prior to middle school applied music. Or for those that have progressed very quickly through the guitar course. This will serve as a way to differentiate for those more advanced.

National Standards:

2, 3, 5, 6, 7, 8, 9

Significant Tasks: *(Titles and Descriptions)*

Begin exploring easy guitar solo repertoire

- Experience quality listening examples of solo guitar repertoire, both advanced and basic.
- Understand and practice reading music notation on the staff.
- Learn where the notes are on the guitar neck in relation to the notes on the page.

Understand what a melody is and learn to be able to identify the melody in a piece.

- Practice this through quality listening examples with teacher guidance.
- Learn that a melody is the "linear musical structure" of a piece.
- Learn and practice scales, when ready, to have more success with melodic lines in the music.

Practice performing small solos

- Play solos for the teacher, the class or a larger audience.
- Learn and implement the importance of good audience behavior for these small performances

Learn and implement good practice techniques

- Count out the rhythms of the piece.
- Practice the piece using only the left hand.
- Add the right hand to play the individual notes, slowly.
- Identify trouble spots and practice them out of context from the piece.
- Practice with slowly in order to focus on left hand.
- Repeat until there aren't any mistakes.

Assessment Evidence:

- Students will perform melodies as a solo player
- Students will identify melodies in context and develop understandings of form

Unit Title:

Guitar Playing Techniques

Unit Description:

This unit will focus on the correct performance technique of guitar. These concepts will be introduced at the start and reinforced throughout the course.

National Standards:

2, 3, 5, 6, 7

Significant Tasks: *(Titles and Descriptions)*

Develop and practice proper hand, posture and guitar positions

- Learn and demonstrate the correct posture and left foot position for playing classical guitar.
- Learn and demonstrate the correct hand positions when playing the classical guitar.

Learn the basics of the guitar

- Identify the numbers and letter names of each string.
- Identify the parts of a guitar.

Practicing the left hand on the neck of the guitar

- Learn finger and string numbers, along with how to read this information in textbook.
- Understand and implement the chord and note diagram when referring to frets.
- Learn and practice using common, guide and relative fingers when referring to chord progressions.

Practicing the right arm on the body of the guitar

- Develop and practice the skill of strumming the guitar.
- Experience different rhythms when strumming the guitar, including down and up patterns.

Learn and implement good practice techniques

- Clap and count the rhythms in the piece, quietly
- Play and count in your head
- Identify trouble spots and practice them out of context from the piece
- Play and count in your head again
- Repeat until there aren't any mistakes

Assessment Evidence:

- Students will understand basic components of the guitar
- Students will perform with correct instrument positioning

Unit Title:

Keyboard as an accompaniment instrument

Unit Description:

This unit is the most advanced of all the keyboarding units. It is designed for those that may have taken keyboard lessons prior to middle school applied music. Or for those that have progressed very quickly through the keyboard course. This will serve as a way to differentiate for those more advanced.

National Standards:

1, 2, 3, 5, 6, 7, 8, 9

Significant Tasks: *(Titles and Descriptions)*

Begin exploring easy piano accompaniments

- Experience quality listening examples of accompaniment piano parts, both advanced and basic.
- Practice reading music on the grand staff and playing hands together
- Learn how to identify when there are suggested finger numbers in the music and how to implement them.

Understand what it means to accompany someone on a solo instrument and learn to be able to identify the accompaniment part of a piece.

- Practice this through quality listening examples with teacher guidance.
- Learn that the accompaniment is the background for the "soloist".
- Learn and practice chords, when ready, to have more success with accompaniment techniques.

Learn what it means to know a piece well enough to accompany

- Using a very easy accompaniment piece, practice playing with a recording that has the melody.
- Play an accompaniment part with a "solo" instrument, always being aware where they are in the music.
- Learn that if the "soloist(s)" makes a mistake it is the accompanist's responsibility to find them. Not for the "soloist" to find the accompanist. This shows the importance of not only knowing *your* part, but the "soloists" part as well.

Learn and implement good practice techniques

- Practice with hands separate.
- Play and count in your head.
- Identify trouble spots and practice them out of context from the piece
- Play and count in your head again
- Practice with hands together - slowly
- Repeat until there aren't any mistakes

Assessment Evidence:

- Students will perform basic accompaniments using basic chord progressions

Unit Title:

Keyboard as a Solo Instrument

Unit Description:

This unit will encourage students to become more comfortable on the keyboard in order to understand and possibly perform on it as a basic soloist. Students will learn what it means to be a solo instrument and some of the skills professional soloists practice daily. They will also experience sound and video recordings when possible of professional solo pianists to develop listening skills in regard to quality piano music.

National Standards:

2, 3, 5, 6, 7, 8, 9

Significant Tasks: *(Titles and Descriptions)*

Begin exploring easy piano repertoire

- Experience quality listening examples of solo piano repertoire, both advanced and basic.
- Practice reading music on the grand staff and playing hands together
- Learn how to identify when there are suggested finger numbers in the music and how to implement them.

Understand what a melody is and learn to be able to identify the melody in a piece.

- Practice this through quality listening examples with teacher guidance.
- Learn that a melody is the "linear musical structure" of a piece.
- Learn and practice scales, when ready, to have more success with melodic lines in the music.

Practice performing small solos

- Play solos for the teacher, the class or a larger audience.
- Learn and implement the importance of good audience behavior for these small performances

Learn and implement good practice techniques

- Clap and count the rhythms in the piece, quietly
- Play and count in your head
- Identify trouble spots and practice them out of context from the piece
- Play and count in your head again
- Repeat until there aren't any mistakes

Assessment Evidence:

- Students will perform basic solo literature on keyboard

Unit Title:

Keyboarding Techniques

Unit Description:

This unit will focus on the correct performance technique of piano. These concepts will be introduced at the start and reinforced throughout the course.

National Standards:

2, 5, 6, 7

Significant Tasks: *(Titles and Descriptions)*

Develop and practice proper fingering, hand and posture positions

- Learn where the best place is for “me” to sit properly at the piano or keyboard in order for “my wrists” to be in the correct position.
- Continually practice where elbows, wrists, fingers and back should be when playing the piano.
- Learn how to identify when there are suggested finger numbers in the music and how to implement them.

Learn the basics of the keyboard

- Identify which way is up/high and which way is down/low on the keyboard.
- Recognize and use the different sets of black and white keys.
- Learn to recognize intervals on the keyboard and on the grand staff.

Using the right hand and the left hand

- Practice using the right hand and the left hand separately.
- Learn how to read the music on the page in order to identify which hand will play when.
- Practice using both hands together at the same time.

Learn and implement good practice techniques

- Clap and count the rhythms in the piece, quietly
- Play and count in your head
- Identify trouble spots and practice them out of context from the piece
- Play and count in your head again
- Repeat until there aren’t any mistakes

Assessment Evidence:

- Students will perform with proper fingering
- Students will perform using both left and right hand, first together then separately
- Students will learn proper rhythmic values and notation through keyboard performance
- Students will learn proper pitch names on the grand staff

Unit Title:

Listening Skills

Unit Description:

Evaluate music by using critical thinking and listening skills. Recognize quality blend and intonation concepts along with developing critical thinking skills to know how to fix issues that occur within this topic relating to the instrument they are working with. Students will also become aware of a diverse array of quality musical sounds and recordings in order to develop an appreciation of a variety of music.

National Standards:

1, 2, 3, 5, 6, 7, 8, 9

Significant Tasks: *(Titles and Descriptions)*

Developing appreciation for a variety of quality musical sounds and genres

- Exposure and comparison of quality choral music and quality instrumental music.
- Begin to develop an understanding and appreciation for the cultural differences of a variety of musical genres.

Student assessment of performances and rehearsals

- Evaluate (verbally and in written form) individual and/or group performances and rehearsals.
- Practice identifying the combination of musical elements in order to produce a quality musical sound.

Identifying pitch relationship

- Introduced to intervals and (major vs. minor) chords by hearing the relationship of the sounds.
- Learn how to perform and tune chords and intervals with accompaniment.
- Begin learning how to recognize pitch relationships by sound and sight.

Assessment Evidence:

- Students will evaluate and respond to musical performances
- Students will understand basic ear training including concepts of major and minor keys, scales and chords

Unit Title:

Music Throughout History

Unit Description:

Music history is the study of the progression of music over time. Students will learn the characteristics of music throughout different periods by studying notable composers of each significant era.

National Standards:

6, 7, 8, 9

Significant Tasks: *(Titles and Descriptions)*

Developing an understanding and appreciation for the many Eras of Music

- Begin to develop an aural understanding of the music of each period.
- Learn about historical events that would have taken place during these eras.
- Identify composers that were significant in these periods of music.
- Eras of Music
 - Renaissance, Baroque, Classical, Romantic, Contemporary, 20th Century, current

Learn about the lives and great works of famous composers

- Learn about the lives of great composers through videos, stories, worksheets and activities.
- Make connections to the lives of these composers and our current living situations.
- Listen to and identify major works by these greats.
- Composers of Note
 - Bach, Handel, Beethoven, Mozart, Listz, Copland, Gershwin, etc.

Identify and appreciate different genres of music

- Listen to and identify quality listening examples of solo and ensemble performances from different genres of music.
- Learn characteristics of music that are specific to each genre of music being studied.
- Genres of Note
 - Classical, Folk, Jazz, Pop, Multicultural, Opera, Musicals, etc.

Assessment Evidence:

- Students will be able to identify several Baroque and Classical composers
- Students will be able to identify several different styles and genres of music

Unit Title:

Musical Theory

Unit Description:

This unit will introduce the fundamentals of rhythmical patterns along with music notation on the treble clef, bass clef and grand staff.

National Standards:

1, 2, 5, 6

Significant Tasks: *(Titles and Descriptions)*

Identifying and defining musical notation and symbols

- Recall and identify previously learned musical symbols and how they are used within a piece of music.
- Learn basic musical symbols used in choral music.
- Learn and practice identifying and defining standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression.
- Learn how to identify these symbols in current choral music.
- Play games at random to help reinforce the identification of these symbols.

Understanding basic rhythm patterns

- Practice 4-bar rhythmic patterns.
- Recite basic rhythmic patterns on flashcards and within choral music.
- Practice rhythmic patterns that are represented in the current choral repertoire during warm-ups.
- Identify rhythm patterns within choral pieces.
- Notate 2-bar rhythm patterns given aurally.
- Practice increasingly difficult rhythms as the year progresses.

Understanding how to read music

- Learn and practice reading music for singing or an instrument.
- Learn and practice identifying all parts of a piece of music including title, composer, tempo marking, treble vs. bass clefs, formal symbols that describe the road map of the piece, etc.
- Learn and practice important musical symbols.

Assessment Evidence:

- Students will be able to identify and perform with an understanding of the items noted under each respective task

Meriden Public Schools
Music Curriculum
Revised January 2012

High School Instrumental Music

Course Title:

High School Band

Course Description:

This course is designed to engage high school instrumental music students in a challenging and varied performance environment in the midst of a concert band setting. Emphasis is placed upon the understanding of performance fundamentals, listening skills and the development of musicianship skills. Units are designed to focus on a wide range of musical styles and genres, allowing the student to engage in historical, societal, and developmental understandings associated with the musical literature. This curriculum is constructed with a spiral design. The majority of students enrolled will take this course for four consecutive years. Therefore, all units will be covered multiple times in a four-year period, but not all units will be covered annually. Units with an asterik are expected to be covered annually. Students are expected to perform unit concert literature in a variety of performance mediums annually.

Unit List:

1	Ensemble Technique and Musicianship*
2	Marching Ensemble Technique and Musicianship*
3	Traditional American and European Concert Literature
4	Exploring Multicultural /Non-Western Literature
5	Literature in Mixed Meter*
6	The Concert Band Today: Modern Concert Literature*
7	Understanding the Jazz Style
8	Imagery Through Program Music*
9	The Significance of Holiday Ensemble Literature*
10	Exploring the Popular Genres*

Course Resources:

- Concert Band arrangements of music that satisfy the guidelines of respective units
- Marching Band arrangements of music that satisfy the guidelines of respective units
- Concert and Marching instruments as needs per requirements of musical selections
- Electronic tuner
- LCD projector, computer to integrate technology into lessons

Unit Title:

1. Ensemble Techniques and Musicianship

Unit Description:

This unit is designed as the core component of the ensemble course and covers intermediate and advanced instrumental techniques. Topics including posture, breathing, tone production, balance, blend, intonation, articulation, phrasing and dynamics inflection should be part of daily instruction and classroom expectations, and should be evident in all lessons and curricular units. Instructors are expected to use ensemble literature to infuse these concepts in daily lessons and increase the level of technical proficiency as students progress through the high school grades.

National Standards:

1,2,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Performing within the ensemble setting

- Students will demonstrate quiet behavior when performing, watching and listening to the conductor, listening and adhering to an accompanist and expression through instrumental performance.

Listening and reacting within the ensemble

- Students will focus on balance, blend and the use of proper dynamics in small and large group settings.

Performing with technical proficiency

- Students will perform technically challenging ensemble literature and execute advanced rhythmic passages, articulation demands, and phrasing as described by the composer.

Performing with proper tone

- Students will continue their tonal development in the high school ensemble with attention to proper breathing techniques, and posture that allows for tonal development.

Performing in diverse keys

- Students will perform in a variety of keys throughout each school year.

Understand and practice appropriate concert etiquette

- Discuss and reinforce the importance of concert etiquette.

Assessment Evidence:

- Students will perform within the ensemble setting with correct posture, breathing, tone, instrument position and attention to the conductor
- Students will perform technical literature correctly and with an understanding of the theory behind the rhythmic and melodic components of the piece
- Students will perform with proper concert etiquette

Unit Title:

2. Marching Ensemble Technique and Musicianship

Unit Description:

This unit will focus on the development of marching and performance techniques necessary to allow students to perform correctly as a marching band unit in choreographed format in football field and parade format. Emphasis will be placed on correct Drum Corps style marching techniques and how they connect to musical phrases, meter and the beat. Through this unit, students will learn and perform a full field show (including memorized music and drill), as well as separate techniques and musical selections to use in parades. Field show and parade should satisfy assessment criteria listed below.

National Standards:

2,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Performing with correct marching technique and posture

- Students will understand the concept of roll stepping, and elements of correct marching posture including chest, back, chin and leg positions.
- Students will understand instrument position including playing and rest positions.

Understanding drill design

- Students will understand elements of drill design, dot location, arrangement on the football field, and will understand how to read drill sheets

Understanding the relationship between drill and musical arrangements

- Students will understand the connection between written drill moves and musical elements including the phrases, meter and the beat.

Incorporating musical elements into field performances

- Students will incorporate musical elements listed in Unit #1 into field and parade music, including but not limited to dynamics, proper phrasing, tone appropriate for the parade and field and attention to articulation

Working with peers in a collaborative setting

- Students will work in sections with section leaders providing peer mentoring and drum majors conducting aspects of rehearsals and performances. Section leaders should be responsible for directing weekly sectional rehearsals in conjunction with or under the supervision of the director, outside of the normal band rehearsal period.

Course: High School Band

Performing in parade style

- Students will learn parade marching concepts, including how to march in ranks and files, perform memorized music in parade format and function as part of a parade, including turns, stops, and directional commands from the drumline, drum major and director.

Assessment Evidence:

- Students will demonstrate the ability to perform a field show utilizing all of the Significant Tasks (except *Performing in parade style*) listed above at school football games and other designated performances annually.
- Students will demonstrate the ability to perform a part of a parade marching band, utilizing the expectations listed in the "*Performing in parade style*" bullet.

Unit Title:

3. Traditional American and European Concert Literature

Unit Description:

This unit will focus on the musical understanding and instrumental performance of traditional American and European band literature (early to middle 20th century) from classic composers such as Gustav Holst, Ralph Vaughn Williams, Percy Grainger, Alfred Reed and Claude T. Smith.

National Standards:

Significant Tasks: *(Titles and Descriptions)*

Performing technical literature in an ensemble setting

- Students will perform classic concert band literature as described above, correctly with attention to technical demands of the compositions.

Performing with attention to traditional concert band performance style

- Students will perform concert literature with proper instrumentation, with specific attention to markings in the music and in a manner general expected by the original composer.
- Students will pay particular attention to the ensemble balance and

Performing with attention to historical background

- Students will perform concert literature with an understanding of the historical and cultural significance of the composition.

Listening and responding to professional media

- Students will listen to recorded examples of literature they are currently performing and/or literature of the same style and genre and respond critically. Students should analyze and compare their work with the professional media.

Assessment Evidence:

- Students will understand the historical significance of American and British band music
- Students will perform with attention to proper style and articulation
- Students will listen and respond to recorded and live performances with an understanding of style and genre

Unit Title:

4. Exploring Multicultural / Non-Western Literature

Unit Description:

In this unit, students will be exposed to the music and musical styles of different cultures and areas of the world. Particular attention will be paid to literature that challenges the performer rhythmically. Students will understand the cultural and historical significance of this music as well as the techniques necessary to perform the style appropriately and correctly.

National Standards:

2,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Performing technical literature in an ensemble setting

- Students will perform literature in a non-western style correctly with attention to technical demands of the compositions.

Performing musical literature with an understanding of cultural background

- Students discuss and demonstrate an understanding of the culture and stylistic history of the literature of other cultures. Variations and differences between Western practices and the style focused upon should be a focus throughout the unit.

Performing cultural literature with stylistic accuracy

- Students should demonstrate the ability to perform with stylistic accuracy, including understanding the concept of odd meter and other rhythmic demands that are associated with multicultural music

Assessment Evidence:

- Students will understand the role of musical literature in cultures other than their own
- Students will perform with attention to cultural style in the concert band setting

Unit Title:

5. Literature In Mixed Meter

Unit Description:

Students will study and perform literature in a variety of simple and compound time signatures. An emphasis will be placed on selections with varying meter, and selections that emphasize syncopation and challenging metric components. Students should be exposed to different counting concepts, ways to feel the beat in odd meter appropriately and stylistic components that accompany literature in mixed meter. Students should understand the theoretical concepts of simple and compound time signatures and the function of each number in the time signature.

National Standards:

2,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Understanding time signatures and simple / compound meter

- Students will understand the function of time signatures, including the concepts of simple and compound meter. Students will perform music in both compound and simple meter.

Performing in odd meters

- Students will understand the concepts of odd meter including how to count in these formats, how to group beats in time signatures such as 7 and 11,

Understanding and performing syncopation

- Students will perform syncopated passages in written music, with an understanding of rhythmic and metric expectations of the piece.

Assessment Evidence:

- Students will perform correctly in an odd meter
- Students will understand and be able to discuss the concept of syncopation

Unit Title:

6. The Concert Band Today: Modern Concert Literature

Unit Description:

This unit will focus on the ensemble performance and technical demands of concert band literature of the late 20th century to the present time. This includes music from such composers as: Frank Ticheli, David Holsinger, Johan de Meij, Eric Whitcare, Robert W. Smith, Samuel R. Hazo and others. Focus will be placed on the technical expectations of Unit #1, combined with the tonal and stylistic demands of modern concert literature. Stylistic demands may include enhanced percussion arrangements, jazz infusion, elements of multiculturalism, etc.

National Standards:

2,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Performing complex harmonies in an ensemble setting

- Students will understand the challenges of performing complex harmonies along with other players in an ensemble setting. Particular attention will be paid to performing with tonal proficiency, correct intonation, clear musical phrases and articulations and an attention to section and ensemble balance.

Understanding the significance of modern composers and their style

- Students will discuss the background and compositional styles of significant composer of the modern concert band period. Students should be exposed to this material in relation to the composers of the music they are currently studying.

Understanding imagery and stylistic interpretation in modern literature

- Students will perform modern literature with an understanding of the history, background and subject matter of the composition. Focus will be placed on any story line, historical relationship or any program notes supplied with the composition.
* An attempt will be made to establish interdisciplinary lessons and collaborative teaching moments when the literature presents content that pertains to another discipline.

Assessment Evidence:

- Students will understand how to perform complex harmonies with attention to correct intonation, balance and blend.
- Students will relate music to various imagery, both preset set (such as "Pictures at an Exhibition" and self designed.

Unit Title:

7. Understanding the Jazz Style

Unit Description:

This unit will provide students with an understanding of the jazz style through performance in the concert band setting. Students will study the concept of the jazz eighth note and learn how to swing a musical passage. Concepts including jazz articulations, syncopation, balance adjustments related to the style and technical proficiency will be the areas of focus during this unit.

National Standards:

2,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Understanding the unique aspects of the jazz style

- Students will listen and respond to various recorded examples of jazz music in order to hear the differences between classical and jazz styles. A discussion of the jazz eighth note should be a focus of the unit, including how it is played, how it is articulated and how it becomes the main idea behind how we “swing” music.

Performing in the jazz style

- Students should have an opportunity to perform the jazz style in the concert setting and in a small group setting if possible. Performing jazz swing style, jazz articulations and ensemble literature in a manner consistent with the jazz style should be a primary component of this lesson.

Assessment Evidence:

- Students will understand fundamental elements of the jazz style
- Students will understand how to perform with attention to a respective jazz style including but not limited to correct performance of the jazz eighth note

Course: High School Band

Unit Title:

8. Imagery Through Program Music

Unit Description:

This unit will focus on the relationship of music and images as depicted in visual art, motion picture, digital media, natural surroundings, and both historical and current events. Emphasis will be placed on developing relationships and connections between musical literature and subject matter that the literature is based on or can be related to. Examples of this include literature such as "At Dawn They Slept" by Alan Bocook, which presents a musical depiction of the attack on Pearl Harbor, or the famous "Pictures at an Exhibition" by Modest Mussorgsky, which is a musical depiction of several paintings.

National Standards:

2,4,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Understanding relationships between music and other artistic mediums

- Students will perform literature with known relationships to events, visual art, motion picture or digital media in order to relate the performed music to the images they are related to. Students should be able to see or understand the image subject matter and should discuss the way music can show images through sound.

Developing relationships between performed music, feelings and emotions.

- Various literature can be used to explain the expression of emotion and feelings through music. Students will perform literature with attention to dynamics, phrasing, articulation and ornamentation as a segue to a discussion of how these aspects of written music show emotion and feelings when performed. Relationships between music and movies is a great way to explain and generate discussion on this subject matter.

Understanding historical influences in music through ensemble performance.

- Students will understand the influence of history and current events on music and imagery's vital role. Music during times of conflict and tragedy including but not limited to wars, 9/11 and natural disasters can be used. Example: An American Elegy by Frank Ticheli, which pays homage to the Columbine High School attack.

Assessment Evidence:

- Students will make connections between music and historical events
- Students will make connections between music and emotions

Unit Title:

9. The Significance of Holiday Ensemble Literature

Unit Description:

This unit is designed to expose students to literature of the holiday seasons, including but not limited to Christmas, Hanukkah and Patriotic Holidays. Specific attention should be paid to exposing students to performance opportunities that include classic holiday literature, famous melodies and some of the great arrangements and variations that have been composed based on these melodies over the year. There is an expectation that the contents of Unit 1 be taught through this literature and a focus on performance practices and concert performance expectations be taught through this unit. This unit should coincide with a concert performance.

National Standards:

2,4,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Understanding the historical significance of holiday literature

- Students will understand the role holiday music has played in our culture and society from a historical perspective. Students will have the opportunity to perform a variety of holiday literature annually.

Understanding the concept and performance expectations of variations and arrangements

- Students will understand the concepts of variation and arrangement of a theme or melody as it relates to both holiday literature and concert literature in general. Student will be able to perform multiple pieces annually that meet this criteria.

Performing holiday literature in the concert setting

- Students will be exposed to performance opportunities that include holiday literature annually.

Assessment Evidence:

- Students will perform holiday literature with attention to proper style and musicality
- Students will apply elements of proper performance skills and stage presence to a musical performance

Unit Title:

10. Exploring the Popular Genres

Unit Description:

This unit will focus on performing popular music and the stylistic demands of such. Attention will be paid to the inclusion of motivating, relevant literature while maintaining technical difficulty and overall ensemble level. A great deal of literature is included in this unit, so the teacher should be sure to include a variety of styles, and eras of popular music when covering this unit. Literature from mainstream artists, jazz, Broadway and film should be a part of this unit. Beyond the variations of style and the musicianship elements, this unit should allow the teacher a prime opportunity to engage ensemble students with music that is perhaps the most relatable and identifiable.

National Standards:

2,4,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Performing popular literature with attention to respective style and historical influence

- Students will understand how to perform various popular literature with attention to its origin and stylistic background. Students will pay particular attention to style and phrasing in the literature

Understanding the history of popular literature in American society

- Students will understand how the popular literature they are studying relates to the history of popular literature in our country. Students should understand the general development of popular music as it transitioned throughout the 1900's and 2000's, and how it has influenced and at times dominated our culture.

Assessment Evidence:

- Students will perform popular literature with attention to appropriate style and technique
- Students will understand the cultural and historical significance of the performed literature

Meriden Public Schools
Music Curriculum
Revised January 2012

High School Chorus

Course Title:

High School Choir

Course Description:

This course is designed to engage high school vocal music students in a challenging and varied performance environment in the midst of a concert choir setting. Emphasis in this course is placed upon the understanding of performance fundamentals, listening skills and group performance. Units are designed to focus on a wide range of musical styles and genres, allowing the student to engage in historical, societal and developmental understandings associated with the musical literature. Units are also designed to focus on elements of proper vocal production, harmony, blend and diction. Students are also exposed to performance practices outside of their normal medium including standard repertoire and new, innovative performance practices, allowing development of musicianship and performance abilities.

Unit List:

1	Ensemble Technique and Musicianship
2	Standard American Choral Literature
3	Homophonic Choral Literature
4	Polyphonic Literature (technique)
5	A Capella Choral Techniques
6	The Choral Spiritual
7	Multicultural/Holiday Choral Literature
8	Jazz/Musical Theatre Influences on Choral Lit.

Course Resources:

Various choral literature
Various recordings, (audio, visual)
Recording equipment (audio and video)
Sight reading method books (at discretion of director)
Piano

Unit Title:

1. Ensemble Technique and Musicianship

Unit Description:

This unit is the fundamental component of the choral performance curriculum. It includes, but is not limited to basic and theoretical concepts and elements of ensemble technique. These concepts are infused throughout all units in this course.

Key Topics: Phrasing, intonation, tonality, technique, dynamics, notation, breath support, diction, and posture. The concepts of vocal phrasing, tonality and blend are especially emphasized at this advanced level, which provides the more refined sound of these ensembles.

National Standards

1,5,6

Significant Tasks: *(Titles and Descriptions)*

Singing with Proper Use of Vocal Phrasing

-Students are trained to complete vocal phrases through proper breath control.

Ear Training and Intonation.

Students are taught to listen within their sections of Soprano, Alto, Tenor and Bass, and learn to blend within their section and with others. Listening skills are trained and utilized to ensure singing in tune, all while keeping the tonal center.

Understanding the Techniques of Vocal training

Base knowledge of proper vocal techniques are reinforced; including vowel and consonant production, breathing techniques, vocal shaping, posture and diction.

Assessment Evidence:

- Students will sing vocal phrases with proper breath support
- Students will perform with attention to other sections within the ensemble
- Students will perform with proper consonant production, vocal shaping and posture

Unit Title:

2. Standard American Choral Literature

Unit Description:

This unit will cover the standard choral literature of American Composers. Students will recognize the stylistic differences between American and European composers, recognizing the era in which the pieces were written.

National Standards:

1,5,6,7,8,9

Significant Tasks: (*Titles and Descriptions*)

Understanding American vs. European Compositions and their musical differences.

This unit will cover the standard choral literature of American composers. Students will compare and contrast the stylistic differences between American and European composers, recognizing the era in which the pieces were written.

Understanding and Utilizing Form in Music

In this unit, students will recognize the composition's structure known as form. Students will recognize verse, refrain, chorus, bridge etc.

Learning the Importance of the Text and its Use in Performance

Students will examine the text of standard American choral works, and recognize their significance to historical events, their reference to famous works in literature, and the composer's perspective when writing music to match the text used. Students will notice how music nuances written by the composer act as a sounding board for the text and how the music is reflective of the text being used .

Assessment Evidence:

- Students will sing vocal phrases with proper breath support
- Students will perform with attention to other sections within the ensemble
- Students will perform with proper consonant production, vocal shaping and posture
- Students will understand the difference between American and European literature
- Students will understand the relationship between the text of choral music and culture

Unit Title:

3. Homophonic Choral Literature

Unit Description:

Students will examine harmonic singing through chordal harmonies. Literature in this unit can be but is not limited to the music of the Baroque era. This music can include the study and analysis of Bach chorales.

Key topics: SATB, blend, style, chords, historical significance, chorale reading, and singing

National Standards:

1,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Recognizing Vocal Classification

Students will be placed in either Soprano, Alto, Tenor, and Bass according to their voice type. Students will be able to sing independently and with others their voice part in an ensemble, using the techniques of blend, vowel and consonant production and intonation.

Exploring the Music of the Baroque Era

The Music of Bach, Handel and the like will be explored. Primarily, the choral music of this era was the 4 part chorale. Students will have the opportunity to sing this style of composition, utilizing the techniques of ensemble singing. Text is also explored. In many cases, music of this era are in either Latin, and German

Assessment Evidence:

- Students will sing vocal phrases with proper breath support
- Students will perform with attention to other sections within the ensemble
- Students will perform with proper consonant production, vocal shaping and posture
- Students will sing independently from one another
- Students will be able to describe the specific components of the Bach Chorale

Unit Title:

4. Polyphonic Literature (technique)

Unit Description:

This unit will focus on the style and technique of performing contrasting melodies, counterpoint melodies with contrasting rhythms, meter, etc. at the advanced level. Dissonant harmonies, counter melodies, and multiple meter variations within a piece of music are topics that are covered in this unit.

Key topics: note values, melodic contrast, dissonance,

National Standards:

1,5,6,7,9

Significant Tasks: *(Titles and Descriptions)*

Understanding Rhythm Through Recognition of Note Values

Students will be able to look at music notation and understand how to execute standard note values in specific time signatures. Students will be able to recognize the differences or similarities of rhythmic notation between vocal lines and gain comfort singing such phrases.

Recognition of Melodic Contrast

Through recognition of differing rhythmic passages, students will also recognize that melodies will differ. Students will be able to sing these melodic / rhythmic contrasts with ease.

Understanding and executing Dissonance

Through vocal warm-ups, students sing dissonant chords to build up the stamina needed to sing dissonant sections within the music.

Assessment Evidence:

- Students will sing vocal phrases with proper breath support
- Students will perform with attention to other sections within the ensemble
- Students will perform with proper consonant production, vocal shaping and posture
- Students will perform rhythmic passages alone and with small and large groups

Unit Title:

5. A Cappella Choral Techniques

Unit Description:

Students will be exposed to the challenges of singing unaccompanied homophonic and choral literature. Students will utilize the techniques of intonation while strengthening their aural skills. Possible a capella genres could include motet, liturgical music, chorales and modern a capella literature.

Key topics: vocal independence, blend, listening skill development

National Standards:

1,5,6,7,9

Significant Tasks: *(Titles and Descriptions)*

Ear Training while Blending sound

Students will be able to audibly hear their own vocal part and blend their voices within their section as well as within the ensemble singing against three other sections. Students master this technique with practice.

Building confidence through Vocal Independence

Students will sing in quartets as part of the assessment process, signing independently their own vocal line against three others. Practice of this skill is done during rehearsal on occasion when troubleshooting sections of the piece or intonation issues within the ensemble.

Assessment Evidence:

- Students will sing vocal phrases with proper breath support
- Students will perform with attention to other sections within the ensemble
- Students will perform with proper consonant production, vocal shaping and posture
- Students will sing in small groups unaccompanied
- Students will maintain pitch after a reference, without accompaniment

Unit Title:

6. The Choral Spiritual

Unit Description:

Students will learn the historical significance of the spiritual, and its uses in 19th century America. While most spirituals are written to be performed a cappella, accompanied gospel literature is covered in this unit as well. Possible composers of this genre could include the music of Moses Hogan, Andre Thomas, etc.

Key topics: Text, historical significance of the genre of music,

National Standards:

1,3,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Understanding the Text of a Piece

Through discussion and research, students will fully understand the text used in Spirituals and understand the proper mood needed to successfully perform this genre of choral literature. Discussion of slavery, the quest for freedom, the spiritually and beliefs of the slaves are a part of text. The primary focus of this unit will be appropriate presentation and performance of the text.

Understanding Historical Significance of the Genre of Music

With research and discussion, students will discover the purpose of this genre, why it was sung, and the purpose of this type of performance. - Political views, civil war, life of the slave and their treatment, spiritual beliefs, etc are all topics that are discussed.

Assessment Evidence:

- Students will sing vocal phrases with proper breath support
- Students will perform with attention to other sections within the ensemble
- Students will perform with proper consonant production, vocal shaping and posture
- Students will understand the historical significance of spirituals
- Students will understand the stylistic demands of the choral spiritual

Unit Title:

7. Jazz/Musical Theater influences on Choral Literature

Unit Description:

The students will focus on jazz choral literature with emphasis on complex rhythm, and the execution of jazz choral styling. Arrangers of jazz choral music that is studied may be those of Kirby Shaw, Mac Huff, etc. Scat singing and improvisation will be covered within this unit. This unit may also include choral arrangements of American Broadway Theater. It is at the discretion of the director to include movement and choreography within this unit.

Key topics: Styling, jazz vocal techniques, jazz rhythms, theme, variation, Broadway,

National Standards:

1,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Understanding vocal Styling/ Jazz vocal techniques

– The use of audio examples of Ella Fitzgerald, Billie Holiday etc. will help with the demonstration of certain vocal qualities that are covered in this unit. Students will demonstrate their understanding of jazz rhythms, jazz singing and improvisation in their performance. The different vocal nuances used when singing in the jazz style will be evident during performance. Students will examine the freedom of scat singing, jazz 8th combinations, blues scale and other attributes of jazz vocals.

Comparing Theme/Variation

Students will learn the art of improvisation. - Students will learn to take a learned or standard melody and change it through improvisation.

Understanding the influence of Broadway

Understanding the significance of the Broadway musical to the Arts. Students will examine stage presence, performance quality, and show examples through their performance. A discussion of stage presence, communication to your audience and professional performance quality is key in this unit.

Assessment Evidence:

- Students will perform with attention to the respective jazz styles
- Students will demonstrate understanding of theme and variation
- Students demonstrate concepts of proper stage presence and showmanship through stage performance.

Meriden Public Schools
Music Curriculum
Revised January 2012

High School Advanced Chorus

Course Title:

High School Advanced Choir

Course Description:

Advanced Choirs
Allegrettos/Cantabiles (Maloney only)
Pentangles (Platt only)

This course is designed to engage high school vocal music students in a challenging and varied performance environment in the midst of a chamber choir setting. These courses are intended for the advanced vocalist and students are auditioned for placement within these groups while maintaining the requirement of singing in Concert Choir/Morning Choir. Emphasis in this course is placed upon the understanding of performance fundamentals, listening skills and group performance. Units are designed to focus on a wide range of musical styles and genres, allowing the student to engage in historical, societal and developmental understandings associated with the musical literature. Units are also designed to focus on elements of proper vocal production, harmony, blend and diction. Students are also exposed to performance practices outside of their normal medium including standard repertoire and new, innovative performance practices, allowing development of musicianship and performance abilities.

Unit List:

1	Ensemble Technique and Musicianship
2	Advanced Standard American Choral Literature
3	Homophonic Choral Literature and Chorale
4	Polyphonic Literature (technique)
5	Advanced A Cappella Choral Techniques
6	The Choral Spiritual
7	Multi-cultural / Holiday Choral Literature
8	Jazz/Musical Theatre influences on Choral Literature
9	Advanced Modern Choral Literature
10	Small Ensemble Stage Presence and Presentation

Course Resources

Various advanced choral literature, standard and collegiate
Various recordings, (audio, visual)
Recording equipment (audio and video)
Sight reading method books
Piano

Unit Title:

1. Ensemble Technique and Musicianship

Unit Description:

This unit is the fundamental component of the choral performance curriculum. It includes, but is not limited to basic and advanced theoretical concepts and elements of ensemble technique. These concepts are infused throughout all units in this course.

Key Topics: Phrasing, intonation, tonality, technique, dynamics, notation, breath support, diction, and posture. The concepts of vocal phrasing, tonality and blend are especially emphasized at this advanced level, which provides the more refined sound of these ensembles.

National Standards:

1,5,6

Significant Tasks: *(Titles and Descriptions)*

Singing with proper use of vocal phrasing
Students are trained to complete vocal phrases through proper breath control.

Ear training and intonation.
Students are taught to listen within their sections of Soprano, Alto, Tenor and Bass. They will learn to blend within their sections and with others. Listening skills are trained and utilized to ensure singing in tune, all while keeping the tonal center.

Understanding the techniques of vocal training
Base knowledge of proper vocal techniques are reinforced, including vowel and consonant production, breathing techniques, vocal shaping, posture and diction.

Assessment Evidence:

- Students will sing vocal phrases with proper breath support
- Students will perform with attention to other sections within the ensemble
- Students will perform with proper consonant production, vocal shaping and posture

Unit Title:

2. Advanced Standard American Choral Literature

Unit Description:

This unit will cover the standard choral literature of American composers. Students will recognize the stylistic differences between American and European composers, recognizing the era in which the pieces were written.

National Standards:

1,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Understanding American vs. European Compositions and their musical differences.

This unit will cover the standard choral literature of American composers. Students will compare and contrast the stylistic differences between American and European composers, recognizing the era in which the pieces were written.

Understanding and Utilizing Form in Music

In this unit, students will recognize the composition's structure known as form. Students will recognize verse, refrain, chorus, bridge etc.

Learning the Importance of the Text and its Use in Performance

Students will examine the text of standard American choral works, and recognize their significance to historical events, their reference to famous works in literature, and the composer's perspective when writing music to match the text used. Students will notice how music nuances written by the composer act as a sounding board for the text and how the music is reflective of the text being used .

Assessment Evidence:

- Students will sing vocal phrases with proper breath support
- Students will perform with attention to other sections within the ensemble
- Students will perform with proper consonant production, vocal shaping and posture
- Students will understand the difference between American and European literature
- Students will understand the relationship between the text of choral music and culture

Unit Title:

3. Homophonic Choral Literature and Chorale Singi

Unit Description:

Homophonic choral literature and chorale singing. Students will examine harmonic singing through chordal harmonies. Literature in this unit can be but is not limited to the music of the Baroque era. This music can include the study and analysis of Bach chorales. Key topics: SATB, blend, style, chords, historical significance, chorale reading, and singing

National Standards:

1,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Recognizing Vocal Classification

Students will be placed in either Soprano, Alto, Tenor, and Bass according to their voice type. Students will be able to sing independently and with others their voice part in an ensemble, using the techniques of blend, vowel and consonant production and intonation.

Exploring the Music of the Baroque Era

The Music of Bach, Handel and the like will be explored. Primarily, the choral music of this era was the 4 part chorale. Students will have the opportunity to sing this style of composition, utilizing the techniques of ensemble singing. Text is also explored. In many cases, music of this era are in either Latin, and German

Assessment Evidence:

- Students will sing vocal phrases with proper breath support
- Students will perform with attention to other sections within the ensemble
- Students will perform with proper consonant production, vocal shaping and posture
- Students will sing independently from one another
- Students will be able to describe the specific components of the Bach Chorale

Unit Title:

4. Polyphonic Literature

Unit Description:

This unit will focus on the style and technique of performing contrasting melodies, counterpoint melodies with contrasting rhythms, meter, etc. at the advanced level. Dissonant harmonies, counter melodies, and multiple meter variations within a piece of music are topics that are covered in this unit. Key topics: note values, melodic contrast, dissonance, meter

National Standards:

1,5,6,7,9

Significant Tasks: *(Titles and Descriptions)*

Understanding Rhythm Through Recognition of Note Values

Students will be able to look at music notation and understand how to execute standard note values in specific time signatures. Students will be able to recognize the differences or similarities of rhythmic notation between vocal lines and gain comfort singing such phrases.

Recognition of Melodic Contrast

Through recognition of differing rhythmic passages, students will also recognize that melodies will differ. Students will be able to sing these melodic / rhythmic contrasts with ease.

Understanding and executing dissonance

Through vocal warm-ups, students sing dissonant chords to build up the stamina needed to sing dissonant sections within the music.

Assessment Evidence:

- Students will sing vocal phrases with proper breath support
- Students will perform with attention to other sections within the ensemble
- Students will perform with proper consonant production, vocal shaping and posture
- Students will perform rhythmic passages alone and with small and large groups

Unit Title:

5. Advanced A Cappella Choral Techniques

Unit Description:

Students will be exposed to the challenges of singing unaccompanied homophonic and polyphonic choral literature. Students will utilize the techniques of intonation while strengthening their aural skills. Possible a capella genres could include motet, liturgical music, chorales and modern a capella literature.

Key topics: vocal independence, blend, listening skill development

National Standards:

1,5,6,7,9

Significant Tasks: *(Titles and Descriptions)*

Ear Training while Blending sound

Students will be able to audibly hear their own vocal part and blend their voices within their section as well as within the ensemble singing against three other sections. Students master this technique with practice.

Building confidence through Vocal Independence

Students will sing in quartets as part of the assessment process, signing independently their own vocal line against three others. Practice of this skill is done during rehearsal on occasion when troubleshooting sections of the piece or intonation issues within the ensemble.

Assessment Evidence:

- Students will sing vocal phrases with proper breath support
- Students will perform with attention to other sections within the ensemble
- Students will perform with proper consonant production, vocal shaping and posture
- Students will sing in small groups unaccompanied
- Students will maintain pitch after a reference, without accompaniment

Unit Title:

6. The Choral Spiritual

Unit Description:

Students will learn the historical significance of the spiritual, and its uses in 19th century America. While most spirituals are written to be performed a cappella, accompanied gospel literature is covered in this unit as well. Possible composers of this genre could include the music of Moses Hogan, Andre Thomas, etc.

National Standards:

1,3,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Understanding the Text of a Piece

Through discussion and research, students will fully understand the text used in Spirituals and understand the proper mood needed to successfully perform this genre of choral literature. Discussion of slavery, the quest for freedom, the spirituality and beliefs of the slaves are a part of text. The primary focus of this unit will be appropriate presentation and performance of the text.

Understanding Historical Significance of the Genre of Music

With research and discussion, students will discover the purpose of this genre, why it was sung, and the purpose of this type of performance. - Political views, civil war, life of the slave and their treatment, spiritual beliefs, etc are all topics that are discussed.

Assessment Evidence:

- Students will sing vocal phrases with proper breath support
- Students will perform with attention to other sections within the ensemble
- Students will perform with proper consonant production, vocal shaping and posture
- Students will understand the historical significance of spirituals
- Students will understand the stylistic demands of the choral spiritual

Unit Title:

7. Jazz/Musical Theater Influences on Choral Literature

Unit Description:

The students will focus on jazz choral literature with emphasis on complex rhythm, and the execution of jazz choral styling. Arrangers of jazz choral music that is studied may be those of Kirby Shaw, Mac Huff, etc. Scat singing and improvisation will be covered within this unit. This unit may also include choral arrangements of American Broadway Theater. It is at the discretion of the director to include movement and choreography within this unit.

Key topics: Styling, jazz vocal techniques, jazz rhythms, theme, variation, Broadway

National Standards:

1,5,6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Understanding vocal Styling/ Jazz vocal techniques

The use of audio examples of Ella Fitzgerald, Billie Holiday etc. will help with the demonstration of certain vocal qualities that are covered in this unit. Students will demonstrate their understanding of jazz rhythms, jazz singing and improvisation in their performance. The different vocal nuances used when singing in the jazz style will be evident during performance. Students will examine the freedom of scat singing, jazz 8th combinations, blues scale and other attributes of jazz vocals.

Comparing Theme/Variation

Students will learn the art of improvisation. - Students will learn to take a learned or standard melody and change it through improvisation.

Understanding the influence of Broadway

Understanding the significance of the Broadway musical to the Arts. Students will examine stage presence, performance quality, and show examples through their performance. A discussion of stage presence, communication to your audience and professional performance quality is key to this unit

Assessment Evidence:

- Students will perform with attention to the respective jazz styles
- Students will demonstrate understanding of theme and variation
- Students demonstrate concepts of proper stage presence and showmanship through stage performance.

Unit Title:

8. Advanced Modern Choral Literature

Unit Description:

Students will focus on the dissonance and overall complexity of choral literature written in the 20th and 21st century.

Considered composers may include Whitacre, Lauridsen, Rutter and the like. Music in this unit may include accompanied and a capella arrangements.

Key topics: Dissonance, compound meter, text, melodic and rhythmic contrasts

National Standards:

1,5,6,7

Significant Tasks: *(Titles and Descriptions)*

Execution of Dissonant Singing

Audibly hearing and feeling comfortable singing dissonant melodic passages that come with contrasting melodies and rhythms - Through vocal warm-ups, students sing dissonant chords to build up the stamina needed to sing dissonant sections within the music.

Understanding and Execution of Compound Meter

Students will learn to sing comfortably music that is written in compound meter within a piece. Rhythmic warm-ups will build stamina for singing in compound meter. These types of warm-ups could include triplet patterns, and 2 against 3 clapping exercise are all used to have the students become comfortable with the different patterns of compound meter.

Assessment Evidence:

- Students will demonstrate the ability to blend and balance while adhering to complex harmonies
- Students will perform correctly in compound meter within the context of a group performance

Unit Title:

9. Small Ensemble Stage Presence And Presentatio

Unit Description:

Students will focus on the overall performance presentation of their ensembles in areas of presence, reflection of text, facial expression, attire, and overall professionalism, apply these attributes in all public performances. Video and aural recordings are examined of their performances and critiqued for self evaluation and improvement.
Key topics: posture, expression, understanding and representing the text.

National Standards:

1,5,6,7,

Significant Tasks: *(Titles and Descriptions)*

Singing using correct Posture

Students will work on proper singing posture, while also utilizing free movement while performing, all maintaining this proper singing posture.

Performing using stage Expression

Students will fully understand the text in order to express the lyrics through body language, facial expression, and eye contact with the audience. The main focus of this task is to learn how to fully communicate with their audience the mood and text of the song.

Understanding and representing the text.

Students will concentrate on the text of each piece and use techniques to personalize each piece and their lyrics. Students will be encouraged go beyond the reading of notes, and move forward to the physical and emotional performance of each piece.

Assessment Evidence:

- Students will perform with attention to aspects of proper musicianship and vocal production in the small group setting.

Meriden Public Schools
Music Curriculum
Revised January 2012

High School Music & Theatre

Course Title:

Music and Theatre

Course Description:

This class will cover the many aspects of Music and Theater. When these art forms are combined, the art of Musical Theater is developed. An overview of the historical, cultural and social issues that contribute to the development of this art form are covered. Notable performers, writers, choreographers, directors and producers are examined for their contribution to the art. As the historical perspective remains a main focus through out the course, students are given the opportunity to work on projects, and develop the techniques needed to produce a show. Self reflection, evaluation, and personal thought provoking topics are covered while students learn to become independent thinkers.

Unit List:

1	European Opera, Operetta, and American Vaudeville
2	Turn of the Century Broadway (1893-1919)
3	Jazz Influences and the Roaring Twenties (1920-1930)
4	Broadway and the Great Depression (1931-1943)
5	Rodgers and Hammerstein and their Contemporaries
6	Broadway during the 1960's and 1970's
7	Broadway of the 1980's to Present Day and Beyond

Course Resources:

Broadway- The American Musical (2nd Edition) Kantor/Maslon - Applause Pub.
Broadway- The American Musical - CD Collection - Columbia # C5K 92899
Broadway- The American Musical PBS Documentary - DVD Collection
Various DVD 's of Movie Musicals
Various Recordings of Broadway Musicals
Youtube.com
DVD Player/Monitor
CD Player
LCD Projector
Smart Board

Course: Music and Theatre

Unit Title:

1. European Opera, Operetta, and American Vaudeville

Unit Description:

This unit will set the stage toward the development of American Musical Theatre. Students will discover the language of theatre, knowing various job descriptions, stage language, musical mechanics of musical composition and the like. Students will discover the transition from Opera to Operetta. Students will discover that diverse cultures in America play an important role in the development of American entertainment, specifically Vaudeville.

National Standards:

6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

The Broadway Playbill

Using the playbill, students will discover and discuss the many different jobs and their descriptions. Students will learn certain vocabulary indicative through out the unit. This portion of the unit sets the stage for language used through out the course.

Mechanics of the Opera

Students will discover the art of combining music and live theatre in its purest form... the Opera. Students will learn vocabulary such as Libretto, Aria, Recitative, etc, to discuss the mechanics of an Opera

Gilbert and Sullivan

Considered the most acclaimed writers of Operetta, Gilbert and Sullivan set the stage for the developing the basic outline for a musical. Students will be exposed to their music and their shows.

Vaudeville

Students will discuss the importance of ethnicity and the cultural contributions to the art of live performance...Vaudeville. The Vaudeville performers of the turn of the century lead the way to the development of American Musical Theatre.

Assessment Evidence:

- Students will understand significant historical and musical contributions of basic opera, Gilbert and Sullivan and Vaudeville to the history of Broadway.
- Students will be able to identify the various roles of the theater as described in the Playbill.

Course: Music and Theatre

Unit Title:

2. Turn of the Century Broadway (1893-1919)

Unit Description:

Students will learn of the contributions of significant composers of the era. Students will continue their discovery of how the diversity of the American people plays an important role in the development of the art form. Students will discuss the development of the Theatre District. Students will recognize the effects of WWI on Broadway. Students will discover the importance of Tin Pan Alley and its composers

Standards

6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

America's Melting Pot and its effects of the performing arts

Students will continue to discuss the importance of cultural diversity and its effects on the development of the Broadway Musical

The Development of the Theatre District

Students will discuss and discover New York City and its changes during the turn of the century. Building of skyscrapers, subway system, trolley cars, automobile, and electric and its effects on the performing arts.

Actors Equity Association

Students will discover the importance of actors union and the benefits actors and personnel receive as a result of these unions

The Effects of World War I

Students will learn of the many social events that affected the Broadway industry; in this case the 1st World War.

Notables – Irving Berlin, Florenz Ziegfeld, George Cohan, Bert Williams, Victor Herbert, Jerome Kern, Fanny Brice, Will Rogers, W.C. Fields, Eddie Cantor

Assessment Evidence:

- Students will be able to identify developments of the theatre at the turn of the century.
- Students will understand the concept of "Equity"
- Students will understand the effects of World War I on theatre.

Unit Title:

3. Jazz Influences and the Roaring Twenties (1920-1930)

Unit Description:

This Unit will encompass the years prior to the Great Depression- known as the Roaring Twenties. Social events of the era will have long lasting effects on the Broadway Musical. Such Social events include Prohibition and the development of the motion picture. Students will concentrate on composers of jazz, and recognize their musical influences on the art form of the musical. Students will begin to see the influence of upper Manhattan and Harlem and begin to see the effects of segregation on musical theatre.

Standards

6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Al Jolson and the Minstrel Performer- The student will discover the musical and theatrical influences of Al Jolson. Students will also discuss the sensitive subject of race, minstrel performance, and the segregation of Broadway's performers and shows

The Broadway Revue – Broadway revues became the main focus and theme of a Broadway show during this era. Students will become familiar with the revue; its composition, and the names and faces of those who got their start in these revues

Social Effects of the Era- Students will recognize and discover the effects of new inventions, new laws, social attitudes, and new technology and their effects on the Broadway art form.

The Grand Scale Musical – The shows of Showboat, Porgy and Bess, and Babes in Toyland are considered to be the first of many full scale musicals of this time period, setting the stage of what is to come. Students will recognize and discover their importance to Musical Theatre.

Notables- Al Jolson, Marilyn Miller, Sissle and Blake, George Gershwin, DeSylva, Brown and Henderson, Richard Rodgers, Lorenz Hart, Fred Astaire, Adele Astaire, The Marx Brothers, Beatrice Lillie, Ed Wynn,

Assessment Evidence:

- Students will understand the role and lifestyle of the minstrel performer
- Students will be able to identify grand scale musicals and their distinct components.

Unit Title:

4. Broadway and the Great Depression (1931-1943)

Unit Description:

Broadway in the 1930's brought forth some great music and shows by the likes of Cole Porter, and George and Ira Gershwin. The movie musical is explored through out the unit, touching upon the transformation of the stage musical to the movie musical. The effects on ticket sales, and production cut backs are but a few of the topics discussed in this unit.

Standards

6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Broadway and the Depression- Students will examine the effects of the Depression on the Broadway musical. Students will discover that topics of the musicals written during this time reflected social changes, a decline in production quality due to lack of funding, and a drop in ticket sales.

Cole Porter and his Contributions- A look at Cole Porter's life and work will be the focus of this task. Students will be exposed to shows such as "Kiss me Kate!" Students will look at the lyrics of Cole Porter and how these lyrics reflect his life.

Broadway and Hollywood- Student will discover how Broadway musicals sometimes and sometimes not transfer well on the big screen.

Notables- Cole Porter, Ethel Merman, George and Ira Gershwin, Blachine and Weill, Irving Berlin, Gene Kelly, Judy Garland, Ethel Waters, Ray Bolger, Bert Lahr, William Gaxton and Victor Moore,

Assessment Evidence:

- Students will understand how the depression impacted the theatre
- Students will be able to identify Cole Porter and his contributions to musical theatre

Unit Title:

5. Rodgers and Hammerstein and their Contemporaries

Unit Description:

Students will discover the importance of the team of Richard Rodgers and Oscar Hammerstein II and their vast work that spanned almost 20 years. The format of the musical has changed to a more concise story plot, as the students will recognize when looking at R and H shows as well as their contemporaries.

Standards

6,7,8,9

Rodgers and Hammerstein and their contributions- Students will recognize the plot themes of Rodgers and Hammerstein musicals, and discover the moral vision and controversial topics used in their stories. Topics that brought light to social issues such as domestic violence, racism, and social acceptance.

Choreography- Students will examine the work of famous choreographers, and recognize that dance is an integral part of delivering the story to the audience. The work of Agnes DeMille, and Jerome Robbins are looked on. Students will try their hand at interpretation a story with choreography.

The Situation Musical- Musicals that are now considered classics are looked upon for their story plot and notable songs- Shows such as Oklahoma, On the Town, Guys and Dolls, The Pajama Game, Damn Yankees, My Fair Lady, West Side Story.

Notables- Richard Rodgers and Oscar Hammerstein II, Agnes DeMille, Jerome Robbins, David Merrick, Gwen Verdon, Alfred Drake, Phil Silvers, Barbara Cook, Frank Loesser

Assessment Evidence

- Students will understand the role of Rogers and Hammerstein and their contributions to the theatre
- Students will understand the basics elements of choreographers and will demonstrate this understanding through applied practice and demonstration.

Unit Title:

6. Broadway during the 1960's and 1970's

Unit Description:

This unit is a discovery that the retroactive approach to composition becomes popular with shows that deal with topics and views of the past. The social activities of the 1960's and 70's are reflected in musical theatre. Students will discover how the economic recession of the 1970's not only affects Broadway shows, but the city as well.

Standards

6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Bringing Back the Past- Students will begin to recognize that Broadway shows as well as television and film began to find an interest in the past. Shows examined in this task would be "Gypsy", Bye - Bye Birdie, Chicago, 1776- all shows that bring back an element of the past and nostalgia in their plots.

Society Changes- The rock musical is introduced during this task. The events happening in society are brought to Broadway audiences in shows like Hair, and Golden Boy. The Civil Rights Movement, and the anti-establishment movement are expressed in some Broadway shows produced during this time period. Students will examine and recognize this trend

Notables- Harold Prince, Elaine Stritch, Stephen Sondheim, Michael Bennett, Bob Fosse, Angela Lansbury, Joel Grey, Zero Mostel, Chita Rivera, Tommy Tune,

Assessment Evidence:

- Students will understand the changes in the theatre during the 60's and 70's
- Students will understand how the civil rights movement affected the theatre
- Students will understand the effect of tv and film on theatre

Course: Music and Theatre

Unit Title:

7. Broadway of the 1980's to Present Day and Beyond

Unit Description:

Students will examine the trends of Broadway of the 1980's and 1990's. Music of Andrew Lloyd Webber, and Stephen Sondheim are covered. This unit will cover the Disney Musical. The Operetta style and Opera style musicals are popular during this era, and examples are shared of this type of musical. Students will then take a look at the trends presently on Broadway, and attempt to predict the future of the Broadway Musical.

Standards

6,7,8,9

Significant Tasks: *(Titles and Descriptions)*

Andrew Lloyd Webber and the Opera/musical – Students will recognize the mechanics of and the popularity of Andrew Lloyd Webber's body of work- Joseph and the Amazing Technicolor Dreamcoat, Cats, Phantom of the Opera- all written in the Opera format.

London's Version of Broadway- Students will compare and contrast the shows opening in London to the shows opening here in the USA. The Producing of Cameron Macintosh is discovered and discussed.

The Disney Musical – The shows of The Lion King, Beauty and the Beast, Mary Poppins, and the like are discussed. Students will be able to see the trend that is happening on Broadway with these types of shows.....looking ahead in the future.

The Jukebox Musical. Looking at the latest trend on Broadway, students will begin to recognize the significance of the Juke Box Musical, such as Moving Out, Mamma Mia, and the like. Students at this point should be able to see the many trends that currently happen on Broadway and make an assumption as to where Broadway will be in the future.

Notables- Andrew Lloyd Webber, Cameron Macintosh, Mel Brooks, Al Hirschfeld, Bernadette Peters, Patti LuPone, Mandy Patinkin, Nathan Lane, Brian Stokes Mitchell, Audra McDonald, Kristin Chenoweth.

Assessment Evidence:

- Students will understand the accomplishments of Andrew Lloyd Webber to theatre
- Students will understand Disney's developing role in Broadway musicals
- Students will understand the expansion of Broadway into Europe

Meriden Public Schools
Music Curriculum
Revised January 2012

High School Piano I-II

Course Title:

Piano I-II

Course Description:

This class is for a student with an interest in studying piano. Emphasis in this course is placed upon the understanding of piano technique, basic music notation, and performance using a keyboard/piano. Units are designed to introduce basic fundamentals of applied music. The full curriculum is created as a two year course, but part of the curriculum may be taken through one year.

Unit List:

- | | |
|---|---|
| 1 | Piano Performance Technique |
| 2 | Music Notation and Score Reading |
| 3 | Basic Rhythms and Notation |
| 4 | Beginner Piano Repertoire |
| 5 | Scales |
| 6 | Chords |

Course Resources:

- Alfred piano book series, Note Speller and Theory workbooks.
- Keyboard lab

Course: High School Piano I & II

Unit Title:

1. Piano Performance Technique

Unit Description:

This unit will focus on the correct performance technique of piano. This will be introduced from the start and reinforced throughout the course.

National Standards:

2

Significant Tasks: *(Titles and Descriptions)*

Proper fingerings and hand positions

Each finger has a number associated with it. This is introduced with a simple diagram from the Alfred book series and reinforced throughout the course. Various hand positions will be practiced, as well. This is the proper placement of hands for playing piano repertoire. As a piece is assigned, the hand position will be included.

Utilizing proper posture

While playing piano, students should be sitting up straight on the edge of the seat and feet should be flat on the floor. Legs should not be crossed and nothing should be on the lap. This is the most effective way to practice and learn piano. Students will be taught this before one note is ever played and this will be reinforced throughout the course.

Proper sound production

There are many ways to produce a sound out of a piano. Proper sound production should include a proper hand position with each finger curled and resting on a key but not pushing it down. When the note is played, the finger should press down on the key with appropriate pressure and come back up still resting on the key. The keys should not be struck as hard as possible. The fingers should always be relaxed and rest on a key when possible.

Assessment Evidence:

- Students will be able to demonstrate proper hand position
- Students will demonstrate proper posture
- Students will play single notes properly

Course: High School Piano I & II

Unit Title:

2. Music Notation and Score Reading

Unit Description:

This unit will introduce the fundamentals of score reading including music notation on the treble and bass clef staves, pitch relationship and following their part. Using basic rhythmic patterns will also be a part of this unit.

National Standards:

2,3,5,8,

Significant Tasks: *(Titles and Descriptions)*

Parts of a staff

The parts of a staff include treble clef, bass clef, bar lines, double bar lines and measures. These parts will be introduced to students for them to recognize and process appropriately.

Reading treble clef

Treble clef is usually, but not always, written and read for the right hand in piano music. The lines of a treble clef starting from bottom to top are read as "E, G, B, D, F." The spaces from the bottom up are read as "F, A, C, E." Any note above or below the staff can be read by following the alphabet A-G where each line and space going up is the next letter in the sequence.

Reading bass clef

Bass clef is usually, but not always, written and read for the left hand in piano music. The lines of a bass clef starting from bottom to top are read as "G, B, D, F, A." The spaces from the bottom up are read as "A, C, E, G." Any note above or below the staff can be read by following the alphabet A-G where each line and space going up is the next letter in the sequence.

Pitch relationship

This unit will include recognizing and analyzing the relationship between two pitches. When comparing two pitches, one pitch can be higher, lower or the same as another. This will be utilized while performing repertoire.

Assessment Evidence:

- Students will be able to recognize names of the staff lines and spaces in both treble and bass clef.
- Students will be able to recognize musical symbols with correct terminology

Unit Title:

3. Basic Rhythms and Notation

Unit Description:

This unit will introduce eighth, quarter, dotted quarter, half, dotted half, and whole notes/rests that are combined to form measures of 2, 3, and 4 beat patterns.

National Standards:

2,3,5,8

Significant Tasks: *(Titles and Descriptions)*

Basic rhythmic note values

Students will be introduced to and practice performing sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half, and whole notes. Students will be able to verify the following information (assuming the quarter note gets the beat):

Sixteenth note - 1/4 beat
Eighth note - 1/2 beat
Dotted eighth note - 3/4 beat
Quarter note - 1 beat
Dotted quarter note - 1 1/2 beats
Half note - 2 beats
Dotted half note - 3 beats
Whole note - 4 beats

Basic rhythmic rest values

Students will be introduced to and practice performing sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half, and whole rests. Students will be able to verify the following information (assuming the quarter note gets the beat):

Sixteenth rest - 1/4 beat
Eighth rest - 1/2 beat
Dotted eighth rest - 3/4 beat
Quarter rest - 1 beat
Dotted quarter rest - 1 1/2 beats
Half rest - 2 beats
Dotted half rest - 3 beats
Whole rest - 4 beat

Assessment Evidence:

- Students will recognize rhythmic values in musical context
- Students will recognize rest values in musical context

Course: High School Piano I & II

Unit Title:

4. Beginner Piano Repertoire

Unit Description:

The unit will include the practice of basic piano music. Repertoire learned will be performed and graded by the instructor.

National Standards:

2,3,5,8,

Significant Tasks: (*Titles and Descriptions*)

Hand Position

Proper hand position will be one topic of importance in this unit. Depending upon the song, the hand position will vary, but will start out from the following list: C-Major position, Middle C-Major position, G-Major position. Extensions of those hand positions may also be used when the piece calls for it. Other songs will have nonspecific hand positions that will be mastered while studying a specific piece.

Basic Rhythmic Patterns

In this unit, students will perform basic rhythmic patterns within the repertoire being mastered. Any combination of sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half, and whole notes/rests may be used comparatively within each piece.

Reading a Grand Staff

Students will not only analyze a grand staff, but read one while practicing repertoire. Emphasis will be placed on reading music and not watching the hands as they play. Students will not listen to any music to repeat and no music will be learned from "tabs." Only music written on the grand staff will be studied.

Performing Technique

Each beginning piece practiced will be appropriately performed for the instructor. In addition to utilizing proper hand position, reading the grand staff and comprehending basic rhythmic patterns, students will demonstrate proper performing techniques when performing for the class.

Assessment Evidence:

- Students will perform basic rhythmic patterns – single hand
- Students will read and comprehend the grand staff through basic performance
- Students will retain and continue to demonstrate proper posture and technique

Unit Title:

5. Scales

Unit Description:

This unit will cover the notes and correct fingerings for major and minor scales. It will also cover the basic structure of a major or minor scale. These concepts will be studied as well as performed. Keys to be studied will include C-Major, G-Major, F-Major, a-minor, d-minor, e-minor, D-major, Bb-Major, g-minor and Eb-Major.

National Standards:

2,3,5,8

Significant Tasks: *(Titles and Descriptions)*

Recognizing a Key

In this unit, students will master the concept of reading key signatures. Students will be able to look at the beginning of a piece and discern what key the music is in based on how many sharps or flats there are. The keys studied will include:

C-Major, a-minor – No flats or sharps
G-Major, e-minor – 1 sharp
F-Major, d-minor – 1 flat
Bb-Major, g-minor – 2 flats
D-major – 2 sharps
Eb-Major – 3 flats

Pivoting fingers technique

The focus here will be on the skill of pivoting fingers while playing a scale as opposed to a simple slide of the hand. Fingers will pass under or cross over under fingers while playing. The hand will not stiffly or sharply jump to the next note in the scale.

Whole/half steps in a major scale

This topic will focus on recognizing and reconstructing the pattern of whole and half steps in a major scale. The pattern (whole, whole, half, whole, whole, whole, half) will be used on any key on the keyboard to construct a major scale.

Whole/half steps in a minor scale

In this topic, all scales will be comparative and relative to another scale. It will focus on the construction of a natural and harmonic minor scale. The natural minor scale will be created relative to the major scale and the harmonic minor scale will be created by raising the seventh scale degree in the natural minor scale.

Assessment Evidence:

- Students will be able to identify major key signatures
- Students will understand and identify whole and half steps in major and minor context

Course: High School Piano I & II

Unit Title:

6. Chords

Unit Description:

In this unit, students will learn and practice playing basic chords including the I IV and V chords. Inversion and fingerings will be stressed as well as the difference between major and minor chords.

National Standards:

2,3,5,8,

Significant Tasks: (*Titles and Descriptions*)

Chord composition.

Using harmonic intervals of 2nds, 3rds, 4ths, 5ths, 6ths and 7ths, students will learn how chords are developed in root position and in inverted positions.

Chord Progressions

Students will learn the standard chord progression of I IV V using root position chords and inversion chords.

Major/Minor Chords

Student will be able to hear and play major/minor chords, being able to tell how major and minor chords are built.

Broken Chords

Students will be able to accompany melodies using arpeggio chords in major and minor keys.

Assessment Evidence:

- Students will be able to identify and play major and minor chords
- Students will be able to perform basic chord progressions

MERIDEN PUBLIC SCHOOLS
DEPARTMENT OF PERFORMING ARTS

Brian Cyr – K-12 Music Coordinator
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2/20/2012

The Music Technology Program is currently offered at Maloney High School only. This program was started in 2007 as a pilot and introduced into the curriculum in 2008. The current curriculum was completed in 2008 under the UBD design structure. This curriculum will remain in place for the next 1-2 years in order to allow for development of this class at both high schools and to coincide with the development of new music technology lab spaces currently in the design phase.



Brian Cyr
Music Coordinator
Music Curriculum Chair

Course Summary (Handbook Write-Up)

Music Technology
(Maloney only)

Prerequisite: Grade 10-12, Recommendation by instructor
Credits: 1 unit

This class will focus on music production through modern technological processes. Students will engage in music composition and arrangement through computer-based notation and digital sequencing. Students will learn the proper methods of hard-disk recording, editing and mixing as well as the skills involved in audio production and post-production.

Curriculum Preface:

This curriculum was designed for the Maloney High School Music Technology Department during a 2-year pilot program. The course, titled “Music Technology” was designed in order to provide students with the opportunity to experience a wide range of music technology applications while focusing on the career paths available to them following their high school career.

The course covers all basic components of music technology including notation, sequencing, editing, looping, live sound, and video integration. Beyond these components, this class focuses on utilizing these skills in a format characteristic of a studio environment. There is a substantial focus on the planning, the layout and design and the final presentation of each project, similar to the expectations a client would have in a professional studio.

Class Materials:

iMac or MacPro workstation

M-Audio Ozone Audio/MIDI workstation

Dynamic and Condensor Microphones

Cables – XLR, ¼ In, USB, Stereo-Mini

Software: Finale, Garageband, Logic, iMovie, iTunes, Microsoft Word & Powerpoint

Projector

Class Size:

10-12 Students, 1 student per lab station

Unit title: Basic Music Notation

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 1: Desired Results

Established Goals/National Standards:

- Composing and arranging music within specified guidelines
- Reading and notating music
- Listening to, analyzing, and describing music

Understandings:

Students will understand that...

- Notation software can be used to compose and arrange written music
- Notation software can be used to analyze and evaluate written music
- Playing scored music on notation programs can increase reading skills and rhythmic comprehension

Essential Questions:

- How can notation software aid in the process of music composition and orchestration?
- What are the basic functions of notation software?
- What are the primary applications of notation software?

(Stage 1 template – page 2)

Students will demonstrate the ability to...

- Compose a basic melody and harmony on notation software
- Transcribe notated music into a notation program
- Transpose performer parts and a score from notation software

Students will know...

- The basic functions of Finale notation software
- How notation software is used in the music industry
- How to use Finale to compose and arrange music
- The terms composition, arranging and transposing

Unit title: Basic Music Notation

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 2: Assessment Evidence

Performance Task

Students will arrange a short musical piece on Finale notation software

Key Criteria:

- Students transcribe all symbols and notation from original piece
- Students utilize the proper menus and tools within the program
- Students adjust the original music for a specific, predetermined group of voices or instruments

Other Evidence:

Dialogue: Discuss how notation software has impacted the music industry

Prompt: What are the primary uses of music notation in the music industry

Discuss: How can music notation software develop compositional skills?

Quiz: Arrange a two measure excerpt (original, transcribed or arranged – depending on the lesson) using proper tools and layout functions.

Student Self-Assessment and Reflection:

1. Self assess individual compositions and classmates compositions
2. Reflect: What do you like/dislike about your composition?
3. Reflect: What can be done to your piece to make it more musical and more connected?

Unit title: Basic Music Notation

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 3: Learning Plan

Learning Activities

1. Begin with a discussion on notation, cite examples of written notation and lead to examples (on screen) of computer notated music
2. Demonstrate Finale (on-screen with students at lab machines) and explain the essential setup tools and layout functions
3. Assign practice compositions in steps – using only the basic Finale tools, then more advanced Finale tools as they are introduced. When assigning compositions at each level, a reinforcement of theoretical elements of melody and harmony should be discussed as well.
4. Discuss basic rules of notation, using students first practice composition as visual examples
5. Assign students a short score transcription. Have students copy a page of a known score into Finale to reinforce needed scoring tools. Use playback tools to ensure all is correct.
6. Have students trade score pages and listen/view each other's files in class.
7. Discuss score types and transposition
8. Discuss musical form
9. Listen to various styles of music to reinforce the different types of musical forms
10. Assign composition project – students are to design an original composition with a set form and at least four parts
11. End the unit with a presentation of the compositions and a discussion of how each were designed.

Unit title: Loop-Based Sequencing

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 1: Desired Results

Established Goals/National Standards:

- Composing and arranging music within specified guidelines
- Reading and notating music
- Listening to, analyzing, and describing music

Understandings:

Students will understand that...

- Loop-Based software can be used to compose and arrange music
- Sequencing is the basic format for most computer-based recording
- Sequencing involves carefully layering specific instruments for specific musical functions
- Musical form is a key element in composing

Essential Questions:

- How is loop-based software used to compose and arrange music?
- Why is musical form essential to the design of a musical composition?
- How does sequencing help musicians develop quality recordings?

(Stage 1 template – page 2)

Students will demonstrate the ability to...

- Sequence an original loop-based composition using supplied loops.
- Sequence a composition in a predetermined style and form

Students will know...

- The meaning of the term “sequence” and how it pertains to music
- Basic music formal terminology
- The format for creating a basic loop-based sequence

Unit title: Loop-Based Sequencing

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 2: Assessment Evidence

Performance Task

Students will design a loop-based sequence composition using Garageband software.

Key Criteria:

- Student composes with proper musical form
- Student composes with proper instrumentation
- Student utilizes a common musical style as discussed in class

Other Evidence:

Dialogue: Discuss musical form through given audio examples
Prompt: Reflect on how form can help composers design music effectively
Dialogue: Discuss how sequencing can aid in the compositional and recoding processes
Quiz: Layer two loops with a basic form
Discuss: What essential elements are needed in any instrumentation?
Quiz: Design a short loop composition utilizing the essential elements of instrumentation

Student Self-Assessment and Reflection:

4. Self assess short loop compositions based on criteria and class discussion
5. Reflect: How does sequencing make the compositional process easier?
6. Reflect: What essential elements do you focus on the most in a musical composition?

Unit title: Loop-Based Sequencing

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 3: Learning Plan

Learning Activities

1. Begin with a discussion on basic musical elements found in most compositions, including melody, harmony, rhythm.
2. Use several audio examples to provoke class discussion on these musical concepts
3. Segue into a discussion of musical form and revisit audio examples to reinforce concepts
4. Demonstrate through examples, the types of musical form
5. Introduce the concept of sequencing through demonstration on Garagband – using Trak-Pak files or pre-made compositions
6. Introduce looping and the connection to sequencing
7. Assign a practice composition using basic looping while reinforcing form and musical fundamentals
8. Discuss completed practice compositions and allow for self-evaluation
9. Reinforce concepts of form, melody, harmony and rhythm through discussion and written assessment
10. Assign full loop-based composition based on the concepts presented in discussion and assessments
11. Have students present their completed compositions to their classmates

Unit title: Recording Through Loop Design
Subject/Course: Music Technology Grades: 9-12
Designer: Brian Cyr

Stage 1: Desired Results

Established Goals/National Standards:

- Composing and arranging music within specified guidelines
- Improvising melodies, variations, and accompaniments
- Listening to, analyzing, and describing music
- Evaluating music and music performances

Understandings:

Students will understand that...

- Loop-Based software can be used to record and arrange music
- Sequencing is the basic format for most computer-based recording
- Microphone techniques have dramatic effects on recording
- Environmental surroundings have dramatic effects on recording
- Timing is an essential component of proper recording

Essential Questions:

- How is loop-based software used to record and arrange music?
- Why are parameters including microphone technique and environment essential to proper recording?
- What role does timing play in recording music and while sequencing?

(Stage 1 template – page 2)

Students will demonstrate the ability to...

- Record sound using proper microphone techniques.
- Record music with attention to proper timing
- Record and sequence a loop-based composition using a synthesis of supplied loops and originally recorded loops.

Students will know...

- Basic microphone type terminology
- Basic recording terminology
- Microphone placement and basic function
- All names of tools utilized including cable types, wind screens and stands
- The definitions and differences between of MIDI and Audio Recording

Unit title: Recording Through Loop Design
Subject/Course: Music Technology Grades: 9-12
Designer: Brian Cyr

Stage 2: Assessment Evidence

Performance Task:

Student will design a loop-based composition using a combination of originally recorded loops and pre-loaded loops. Student will adhere to the same concepts of form and styling as introduced in Unit 2.

Key Criteria:

- Student records using proper microphone technique
- Student uses a combination of original and pre-loaded loops
- Student uses proper timing throughout composition
- Student adheres to a common musical form

Other Evidence:

Dialogue: Discuss proper microphone technique
Quiz: Microphone placement and terminology
Prompt: How does microphone placement impact recording quality?
Discuss: Synthesizing original and pre-loaded loops

Student Self-Assessment and Reflection:

7. Self-assess recording technique in student projects
8. Reflect: What are the challenges in creating original loops?
9. Reflect: Why is timing so imperative in creating loops?

Unit title: Recording Through Loop Design
Subject/Course: Music Technology Grades: 9-12
Designer: Brian Cyr

Stage 3: Learning Plan

Learning Activities

1. Begin with an introduction to microphones and the tools used in basic recording
2. Discuss the uses of each tool and provide a brief demonstration
3. Discuss the difference between MIDI and Audio input when recording
4. Introduce recording functions in Garageband
5. Assign a short practice composition – students will create short, original loops using a keyboard connected to the computer
6. Discuss the challenges in creating original loops. Use students practice pieces as examples
7. Demonstrate how to adjust and modify MIDI parameters once they are recorded
8. Discuss microphone use and general placement
9. Assign prompt: How does microphone placement impact recording quality?
10. Have students discuss their thoughts and ideas concerning their recording experience thus far
11. Assign composition project: Student will design a loop-based composition using a combination of originally recorded loops and pre-loaded loops. Student will adhere to the same concepts of form and styling as introduced in Unit 2
12. Have students present their projects to the class
13. Discuss projects

Unit title: Soundtrack Design

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 1: Desired Results

Established Goals/National Standards:

- Composing and arranging music within specified guidelines
- Improvising melodies, variations, and accompaniments
- Listening to, analyzing, and describing music
- Evaluating music and music performances

Understandings:

Students will understand that...

- Soundtracks are a careful synthesis of audio and video
- Soundtrack design involves careful timing
- A variety of sound styles and formats are needed to create a realistic soundtrack
- Careful sequencing is an essential part of soundtrack design

Essential Questions:

- What are the primary components of a soundtrack?
- What makes a soundtrack effective?
- How is notation software, sequencing and looping used in soundtrack design?

(Stage 1 template – page 2)

Students will demonstrate the ability to...

- Design a soundtrack based on a given video excerpt

Students will know...

- The basic components of a soundtrack
- Sound effect creation
- Soundtrack timing
- Basic video editing terminology

Unit title: Soundtrack Design

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 2: Assessment Evidence

Performance Task:

Student will compose and sequence an original soundtrack based on a video segment

Note: Instructor must prepare a video segment with audio removed for this lesson. It is recommended that the instructor use a current commercial. This will interest the student, while providing a video segment of the proper length. (iMovie software or Snapz Pro software can remove audio from the video file)

Key Criteria:

- Student utilizes sound effects and loops that enhance video segment
- Student uses a combination of original and pre-loaded loops
- Student composes based on a style relevant to the video segment
- Student uses proper timing throughout composition

Other Evidence:

Dialogue: What makes a soundtrack sound realistic?

Discuss Example: Show a current commercial and discuss the elements heard within the soundtrack. Why did they choose the style they did?

Prompt: How do sound effects create realism within the soundtrack?

Student Self-Assessment and Reflection:

10. Reflect: What role does the soundtrack play within a movie? What does it do?
11. Reflect: Why is style and sound effects important in a soundtrack?
12. Self assess compositions during the design phase

Unit title: Soundtrack Design

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 3: Learning Plan

Learning Activities

1. Begin with a discussion of soundtracks, focusing on key elements, styles and effects
2. Show an example of a commercial
3. Discuss example, focusing on key aspects of the soundtrack
4. Prompt: How do sound effects create realism within the soundtrack?
5. Discuss sound effect creation based on previous lesson on recording with microphones
6. Assign students a short sound effect creation assignment. Students should record two original sound effects. Instructor should provide the types of effects to be recorded
7. Assign soundtrack design composition
8. Present and discuss completed projects

Unit title: Studio Recording and Post Production Techniques

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 1: Desired Results

Established Goals/National Standards:

- Listening to, analyzing, and describing music
- Evaluating music and music performances

Understandings:

Students will understand that...

- Editing is an essential component of audio production
- Post-production involves mixing and the use of various effects
- There is an essential process in producing audio: planning, recording, editing, producing
- Preparing proper sequences is essential to proper post-production

Essential Questions:

- What are the key elements of post-production?
- Why is editing essential to the audio production process?
- What aspects of recording must be adhered to in order to edit properly?

(Stage 1 template – page 2)

Students will demonstrate the ability to...

- Record a real instrument and edit the track with proper editing technique
- Mixdown the completed audio track and copy it to hard media

Students will know...

- Basic post-production techniques
- How to mixdown an audio track
- The definition of mixing and production
- Various effect types

Unit title: Studio Recording and Post Production Techniques

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 2: Assessment Evidence

Performance Task

Student will record a real instrument and edit the track with proper editing technique, mix the track down, and copy it to hard media

Key Criteria:

- Student records a real instrument with proper microphone technique
- Student edits the track using proper mixing
- Student uses appropriate audio effects
- Student uses proper mixdown technique

Other Evidence:

Dialogue: What is the purpose of post production in the studio environment?

Discuss: How does editing and mixing relate to sequencing?

Prompt: How do effects aid the studio musician?

Discuss: Studio electronic effects vs. natural effects

Student Self-Assessment and Reflection:

13. Self assess individual track editing assignments
14. Reflect: What can be done to improve the quality of the recorded track?
15. Reflect: How does each member of the class vary in their use of effects?

Unit title: Studio Recording and Post Production Techniques

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 3: Learning Plan

Learning Activities

1. Begin with a review of past recording methods, including basic techniques and microphone use
2. Conduct a class recording of a single instrument in order to demonstrate key elements of balancing and the integration of effects.
3. Discuss the uses of effects on recorded tracks.
4. Introduce basic audio effects including delay, pan, compression and reverb.
5. Assign prompt: How do effects aid the studio musician?
6. Discuss the process of mixdown and copying to media
7. Assign track recording project
8. Discuss student recordings with class and allow for student assessment
9. Have students apply effects to recordings
10. Have students mixdown final, edited recording to hard media
11. Present and discuss final products

Unit title: Live Sound

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 1: Desired Results

Established Goals/National Standards:

- Listening to, analyzing, and describing music
- Evaluating music and music performances

Understandings:

Students will understand that...

- Controlling live sound devices requires attention to various parameters
- Live sound control has many similarities to recording techniques
- Live sound integrates many peripherals for use in real-time
- Environment plays a significant role in live sound control

Essential Questions:

- What are the challenges in controlling live sound?
- What knowledge must you have in order to control live sound?
- How does environment effect live sound control?

(Stage 1 template – page 2)

Students will demonstrate the ability to...

- Setup a live sound environment including microphones, cables, speakers, amplifiers, mixing console and effects processors.
- Use a mixing console to control all devices as listed above.

Students will know...

- The names of all devices use in basic live sound control
- The layout of a standard audio mixer
- The difference between analog and digital sound devices

Unit title: Live Sound

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 2: Assessment Evidence

Performance Task:

Student will setup and control a live audio environment including microphones, cables, speakers, amplifiers, mixing console and effects processors.

Key Criteria:

- Student will use proper wiring
- Student will utilize proper hardware for the assigned application
- Student controls the mixing console with appropriate methods

Other Evidence:

Dialogue: Discuss the role of audio amplification in the live environment

Prompt: What are the similarities and differences between live and studio sound

Quiz: Identify the proper cables used in the live sound environment and explain their uses

Dialogue: What are the issues that can arise in the live sound environment and what are the solutions?

Student Self-Assessment and Reflection:

16. Self assess student performance on the mixing console
17. Reflect: Why is understand of the mixing console essential to the success of a live sound application?
18. Reflect: What role does physical environment play when controlling live sound?

Unit title: Live Sound

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 3: Learning Plan

Learning Activities

1. Begin with a discussion on live sound and the differences between studio and live sound
2. Introduce the various components used in the field and demonstrate uses of each
3. Give students an opportunity to interact with a set mixer
4. Discuss wiring used and provide examples of each
5. Perform a group setup of an audio environment including speakers, mixers, wires, processors and microphones.
6. Discuss the issues that can arise in the live audio environment and discuss solutions to each.
7. Administer quiz: Identify the proper cables used in the live sound environment and explain their uses
8. Assign students project: setup a live studio environment in order to meet the needs of a given venue (scenario supplied by the instructor)
9. Discuss the projects upon completion

Unit title: Studio Practicum

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 1: Desired Results

Established Goals/National Standards:

- Listening to, analyzing, and describing music
- Evaluating music and music performances
- Composing and arranging music with specified guidelines
- Understanding relationships between music, the other arts, and disciplines outside the arts.

Understandings:

Students will understand that...

- Music technology careers require an understanding of many technological practices
- Studio work requires an integration of various software and hardware in order to meet the demands of clients
- An integration of live and studio understanding is essential to the success of an audio engineer

Essential Questions:

- Why do audio engineers need to know studio and live sound techniques?
- Why do audio engineers need to know a wide variety of software and hardware applications?

(Stage 1 template – page 2)

Students will demonstrate the ability to...

- Design audio for a movie trailer including all music and sound effects
- Utilize the provided suite of software and hardware in order to meet the requirements of a realistic studio style job assignment

Students will know...

- (Review) Functions of all software and hardware introduced in the course
- Basic import and export functions in order to integrate software and hardware
- Basic video editing tools in iMovie

Unit title: Studio Practicum

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 2: Assessment Evidence

Performance Task:

Students will design audio for a movie trailer including all music and sound effects

Key Criteria:

- Students utilize proper tools to complete audio production assignment
- Students prepare video properly in iMovie
- Students utilize proper import and export functions
- Students prepare final product utilizing all proper musical requirements including form, time, style and instrumentation expectations

Other Evidence:

Dialogue: Discuss how all tools introduced in the class can be integrated and used to meet the needs of various studio assignments and client requests

Prompt: Given a specific request, what would you utilize to meet the need? Identify specific tools.

Discuss: How should a professionally produced product be presented to a client?

Student Self-Assessment and Reflection:

19. Self assess prompts and discuss with classmates
20. Reflect: Why is presentation essential in the professional environment?
21. Reflect: Why is integrating tools an important ability when working in the studio?

Unit title: Studio Practicum

Subject/Course: Music Technology Grades: 9-12

Designer: Brian Cyr

Stage 3: Learning Plan

Learning Activities

1. Begin with a discussion on studio integration
2. Discuss movie trailers as an example of integration of studio tools. Use examples to engage class and begin dialogue
3. Provide brief tutorial on iMovie and allow students to work with software
4. Assign prompt: Given a specific request, what would you utilize to meet the need? Identify specific tools.
5. Discuss the prompts
6. Introduce and discuss final course project
7. Discuss presentation expectations
8. Assign project
9. Present final projects
- 10.** Discuss final projects