VOCAL STUDIO

This class is open to all students in grades 9-12 who wish to develop their individual vocal skills and have an interest in singing. Geared toward meeting students' individual needs and goals, this course emulates a workshop setting. Students will study vocal techniques, and will work toward becoming independent singers by implementing the four artistic processes: Creating, Performing, Responding and Connecting in line with the Core Arts Standards. Students will perform a variety of repertoire based on their individual goals, vocal development and skill, and will learn basic keyboarding skills for vocalists. Students will develop critical listening skills as well, working collaboratively with peers to provide meaningful performance feedback.

Repertoire for this course varies based on student needs, but will be comprised of a variety of genres including Italian art songs, classical vocal repertoire, pop music and Broadway selections. This is a semester course which meets twice per rotation for half of the year and may be taken more than once.

Course Overview

Course Goals	Artistic Processes	Course Skill Objectives
Students will have the ability to understand and engage with music in a number of different ways, including the **creative**, **responsive** and **performative** artistic processes. They will have the ability to perform music in a manner that illustrates careful preparation and reflects an understanding and interpretation of the selection. They will be musically literate. Students will be artistically literate: they will have the knowledge and understanding required to participate authentically in the arts. They will have the ability to transfer arts knowledge, skills, experiences and capacities to other subjects, settings and **connects** to promote and enhance lifelong learning.	<u>**Artistic Processes**</u> • Create • Perform • Respond • Connect <u>**Anchor Standards**</u> • Select, analyze, and interpret artistic work for presentation. • Develop and refine artistic techniques and work for presentation. • Convey meaning through the presentation of artistic work. • Perceive and analyze artistic work. • Interpret intent and meaning in artistic work. • Apply criteria to evaluate artistic work. • Synthesize and relate knowledge and personal experiences to make art. • Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	Students will: • Sing alone and with others, a varied repertoire of music • Read and notate music • Listen to, analyze, interpret and evaluate music • Perform a variety of musical genres.

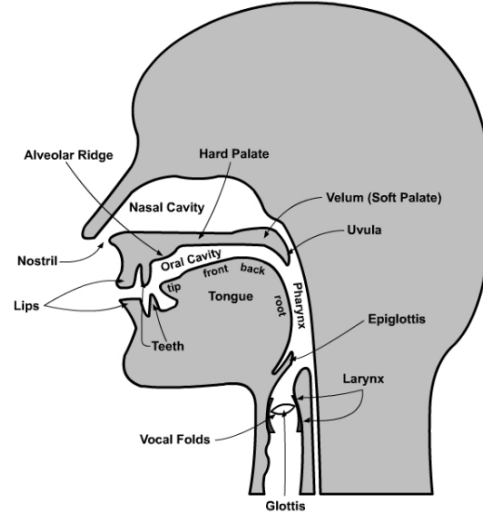| Content Topics		Assessments:
I. The Vocal Apparatus II. Developing Vocal Independence III. Vowels and Consonants IV. The Vocalist as a Performer		• Students will complete a summative assessment for each content topic. • Individual performance assessments.

The Vocal Apparatus

<u>Skill Objectives</u>

- Students will be able to demonstrate awareness and knowledge of the physical components for good sound production.
- Students will be able to identify and define terminology specific to the vocal mechanism: diaphragm, vocal cords, lungs, larynx, wind pipe, vocal folds, nasal cavity, hard palate and soft palate.
- Students will be able to demonstrate proper breath support, utilizing the lungs and diaphragm.
- Students will be able to change the sound of their voices by manipulating the vocal mechanism.
- Students will be able to demonstrate good vocal health practices and address vocal health issues.
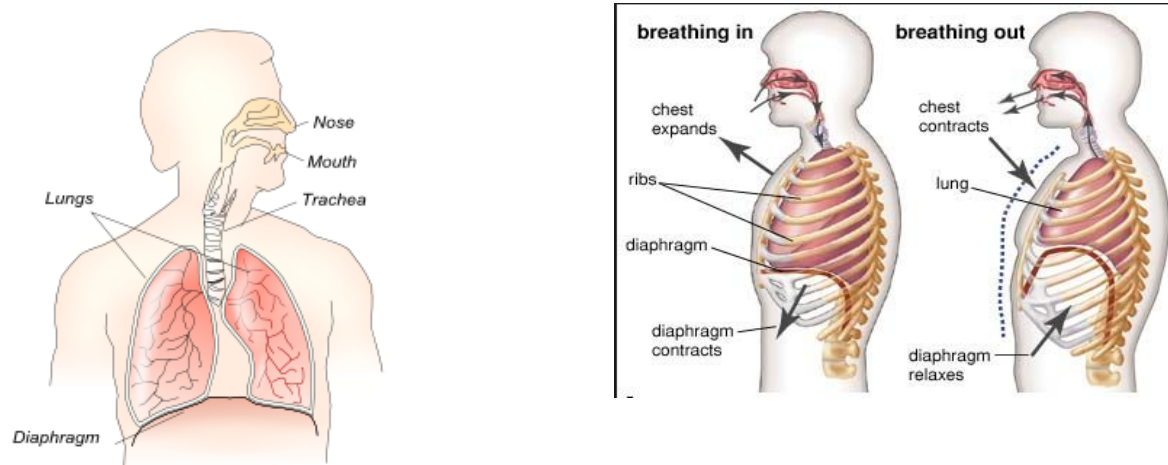
Responding *Understanding and evaluating how the arts convey meaning.*	**Performing** *Realizing artistic ideas and work through interpretation and presentation.*
Enduring Understanding • The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music. **Essential Question** • How do we judge the quality of musical work(s) and performances? **Process Components: Analyze, Interpret, Evaluate**	**Enduring Understanding** • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians judge performance based on criteria that vary across time, place and cultures. **Essential Questions** • How do musicians improve the quality of their performance? • When is a performance judged ready to present? **Process Components: Rehearse, Refine, Evaluate, Present**

Instructional Strategies/Process	**Instructional Strategies/Process**
• Students will identify the components of the vocal mechanism including: vocal cords, larynx, wind pipe, pharynx, alveolar ridge, vocal folds, nasal cavity, oral cavity, glottis, uvula, epiglottis, tongue, hard palate and soft palate. • Students will identify and analyze components of breath support, including the role of the lungs and diaphragm. • Students will analyze the vocal mechanism, understanding how to make changes in their sound. • Students will demonstrate good vocal health practices, and will identify common vocal health issues, understanding how to prevent vocal health issues.	• Students will rehearse and perform breathing exercises which engage the diaphragm and target breath support. • Students will rehearse, refine, evaluate and present short songs which target proper use of the vocal mechanism and proper breath support.

Assessments:

Vocal Mechanism Assessment

Individual/Small group performance

Developing Vocal Independence

Skill Objectives

- Students will be able to demonstrate knowledge of proper warm-ups and vocalizes.
- Students will identify notes on the score and on the keyboard between C3 and C6 (including sharps and flats) in an effort to play their vocal line.
- Students will create and implement a warm up exercise which addresses/targets a particular vocal challenge with range, tone and/or placement in order to achieve an optimal sound.
- Students will be able to identify and present the components of optimal sound: tone quality, placement, intonation and pitch accuracy.
- Students will be able to diagnose vocal challenges in a song by both listening and analyzing a score.

Responding *Understanding and evaluating how the arts convey meaning.*	Performing *Realizing artistic ideas and work through interpretation and presentation.*	Creating *Conceiving and developing new artistic ideas and work.*
Enduring Understanding • The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music. (PROGRESSIVE BY GRADE LEVEL) **Essential Question** • How do we judge the quality of musical work(s) and performances? **Process Components: Analyze, Interpret, Evaluate**	**Enduring Understanding** • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians judge performance based on criteria that vary across time, place and cultures. **Essential Questions** • How do musicians improve the quality of their performance? • When is a performance judged ready to present? **Process Components: Analyze, Rehearse, Evaluate, Refine, Present**	**Enduring Understandings** • Musicians' creative choices are influenced by their expertise, context, and expressive intent. • Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. **Essential Questions** • How do musicians make creative decisions? • How do musicians improve the quality of their creative work? **Process Components: Plan and Make, Evaluate and Refine**
Instructional Strategies/Process • Students will analyze and identify notes on the keyboard in their music between C3 and C6 including sharps and flats. • Students will listen to, analyze, interpret and evaluate samples of	**Instructional Strategies/Process** • Students will demonstrate a good warm up procedure by performing breathing exercises and vocalises. • Students will analyze, rehearse, evaluate, refine and present songs in	**Instructional Strategies/Process** • Students will create (plan and make) a warm up to address/target a particular vocal challenge with range, tone and/or placement. The warm up should be no

singing identifying issues with tone quality, placement, intonation and pitch accuracy. • Students will listen to, analyze, interpret and evaluate their own performances and identify any issues with tone quality, placement, intonation and pitch accuracy. • Students will analyze and evaluate scores, identifying vocal challenges within the music.	different genres with good technique, tone quality and breath support. • Students will play the melodic line in their vocal register on the keyboard.	more than 4 measures and will be written and recorded/performed. • Students will evaluate and refine their compositions for effectiveness of addressing their vocal challenge(s). • Students will evaluate peer compositions for effectiveness of addressing identified vocal challenge(s).

Assessments:
Keyboard and Note Name Identification Assessment
Warm Up Rubric
Peer Assessment
Creating Self Assessment
Performing Self Assessment
Individual/Small group performance

Vowels and Consonants

Skill Objectives

- Students will be able to correctly pronounce vowels and consonants when singing text.
- Students will demonstrate an understanding of the International Phonetic Alphabet with regard to lip and tongue vowels.

Responding *Understanding and evaluating how the arts convey meaning.*	Performing *Realizing artistic ideas and work through interpretation and presentation.*	Creating *Conceiving and developing new artistic ideas and work.*
Enduring Understanding • The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music. **Essential Question** • How do we judge the quality of musical work(s) and performances? **Process Components: Analyze, Evaluate**	**Enduring Understanding** • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians judge performance based on criteria that vary across time, place and cultures. **Essential Questions** • How do musicians improve the quality of their performance? • When is a performance judged ready to present? **Process Components: Analyze, Rehearse, Evaluate, Refine, Present**	**Enduring Understandings** • Musicians' creative choices are influenced by their expertise, context, and expressive intent. • Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. **Essential Questions** • How do musicians make creative decisions? • How do musicians improve the quality of their creative work? **Process Components: Plan and Make, Evaluate and Refine**
Instructional Strategies/Process • Students will analyze lip vowels and tongue vowels using the International Phonetic Alphabet to learn pronunciations for vowels and consonants in all selected repertoire. • Students will listen to, analyze and evaluate samples of singing, distinguishing between proper and improper use of the International Phonetic Alphabet.	**Instructional Strategies/Process** • Students will analyze, rehearse, evaluate, refine and present songs (individually or in small groups) from various genres with correct use of the International Phonetic Alphabet and proper vowel and consonant production.	**Instructional Strategies/Process** • Students will create (plan and make) a warm up to address/target a particular pronunciation challenge. The warm up should be no more than 4 measures and will be written and recorded/performed. • Students will evaluate and refine their compositions for effectiveness of addressing their pronunciation challenge(s).

• Students will identify, analyze and interpret terminology associated with vowel and consonant production including: vowel selection, consonant production, plosives, voiced consonants, unvoiced consonants and diphthongs.		• Students will evaluate peer compositions for effectiveness of addressing identified pronunciation challenge(s).

Assessments:
IPA/Vowel and Consonant Pronunciation Assessment
Warm Up Rubric
Self Assessment
Peer Assessment
Individual/Small group performance

The Vocalist as a Performer

<u>Skill Objectives</u>

- Students will be able to describe what makes a vocalist a good performer.
- Students will be able to describe what makes a good vocal performance.
- Students will be able to draw on the historical context of their chosen vocal selection(s) to interpret and convey meaning behind the music.
- Students will be able to use a microphone appropriately for optimal sound assistance.
- Students will be able to describe effective stage presence as it relates to vocal performance.

Responding *Understanding and evaluating how the arts convey meaning.*	Performing *Realizing artistic ideas and work through interpretation and presentation.*	Connecting *Relating artistic ideas and work with personal meaning and external context.*
Enduring Understanding - The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music. **Essential Question** - How do we judge the quality of musical work(s) and performances? **Process Components: Analyze, Evaluate**	**Enduring Understanding** - To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. - Musicians judge performance based on criteria that vary across time, place and cultures. **Essential Questions** - How do musicians improve the quality of their performance? - When is a performance judged ready to present? **Process Components: Analyze, Rehearse, Evaluate, Refine, Present**	**Enduring Understandings** - Understanding connections to varied contexts and daily life enhances musicians' creating, performing and responding. **Essential Questions** - How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music? **Process Components: Analyze**
Instructional Strategies/Process - Students will listen to, analyze and evaluate samples of vocal performances and will differentiate between high and low quality vocal performances. - Students will view, analyze and evaluate samples of vocal performances	**Instructional Strategies/Process** - Students will analyze, rehearse, evaluate, refine and present vocal selections conveying the meaning behind the songs. - Students will rehearse, evaluate, refine and present vocal selections with good	**Instructional Strategies/Process** - Students will analyze and interpret the story, history and/or context behind their vocal selections in order to enhance their vocal performances. - Students will write a reflection and explanation of the story, history and/or context behind their vocal selections.

| and will differentiate between high and low quality stage presence.
 • Students will listen to and analyze vocal performances for appropriate and effective use of a microphone. | stage presence as part of a quality vocal performance.
 • Students will rehearse and perform songs using a microphone appropriately for optimal sound amplification. | |

Assessments:
Vocal Performance Assessment Rubric
Peer Assessment Rubric
Individual/Small group performance with and without microphone

Fairfield Public Schools
Assessment Pack
Vocal Studio

Vocal Mechanism Assessment

Name: _____

Label the parts of the vocal mechanism <u>on the arrows</u> below.

Word Bank

Nostril	teeth	hard palate	soft palate	uvula
vocal cords	lips	wind pipe	pharynx	alveolar ridge
vocal folds	tongue	oral cavity	glottis	epiglottis

nasal cavity

pharynx

larynx

Teeth
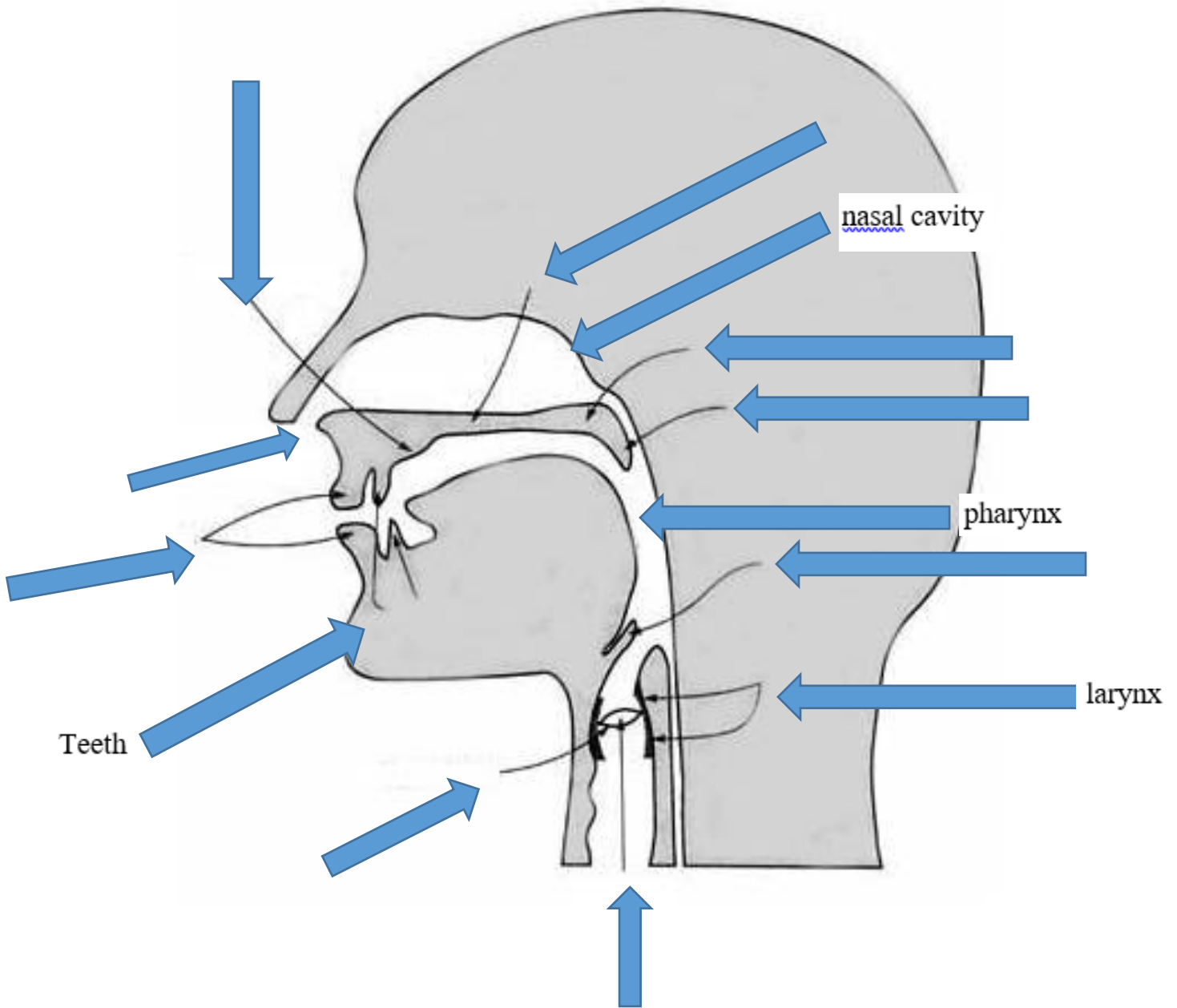
Breathing & Breath Support

Identify the parts of the respiratory system below.
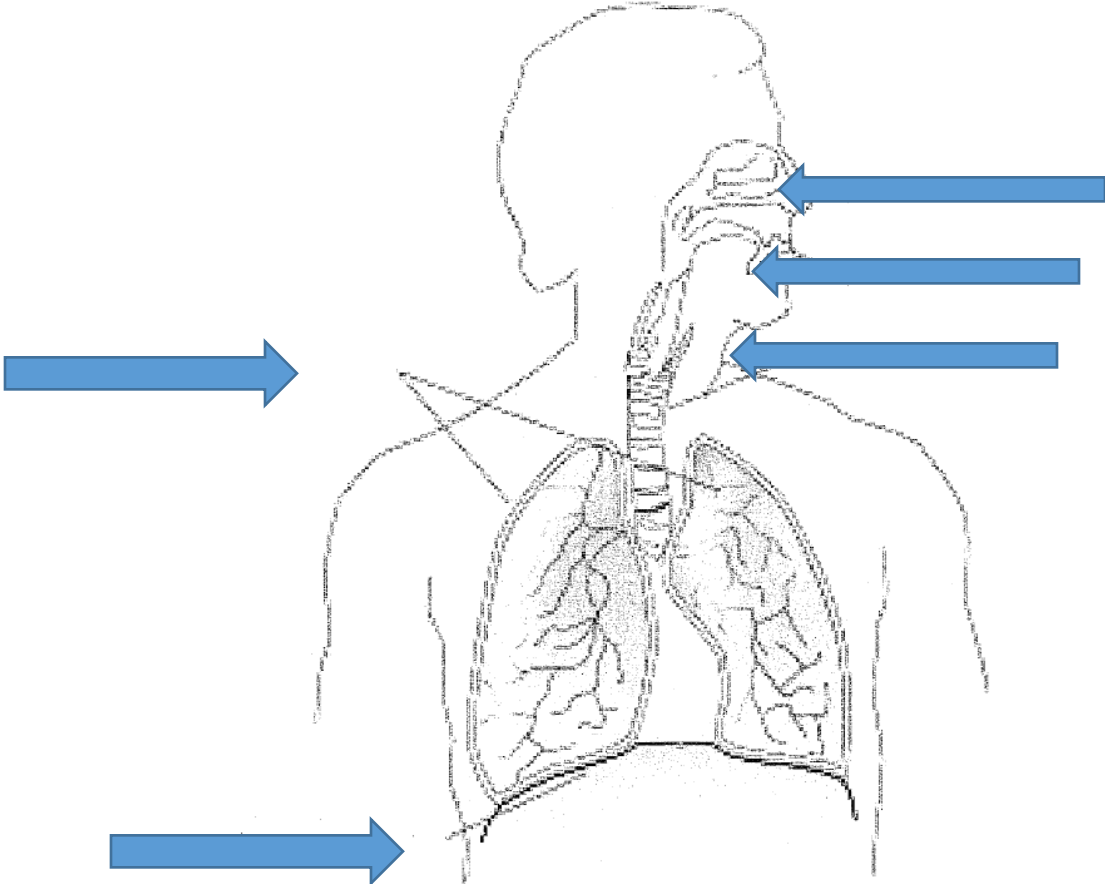
Inhalation

1. Before we actually take in air, the _____ contracts and moves downward, allowing the lungs to expand.

2. When air is inhaled (when we take in air), it travels through
    a. _____. Description: nose & mouth

    b. Pharynx. Description: _____

    _____

    c. _____. Description: Voice box. Contains two _____

    d. Trachea. Description: _____ _____

    e. Bronchi. Description: _____ branches of the lungs

    f. _____. Description: Passage ways within the lungs to deposit air into the alveoli.

    g. Alveoli. Description: _____

    _____

Suspension Period
Everything pauses to prepare for the reverse process.

Exhalation

1. Before the air is let out of the lungs, the _____ relaxes allowing air to leave. Air may be forced out faster by engaging the _____ _____ .
2. Air leaves the lungs the opposite way it came in.

    a. Air travels through the (in order) _____, larynx,

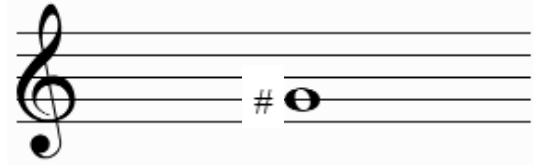   _____, and either the nose or _____ for singing/speaking.

Recovery
A moment of rest before the process starts again.
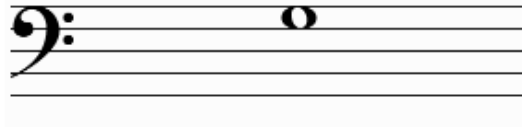
Keyboard and Note Name Identification Assessment

Name: _____

Identify the notes below on the keyboard. Write the number of the example on the note on the keyboard.
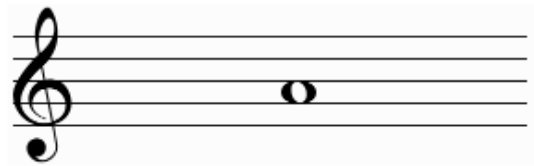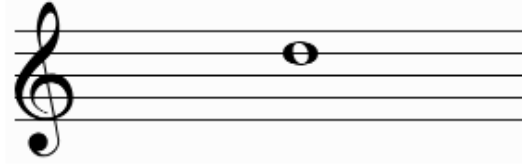
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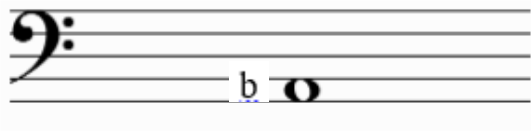
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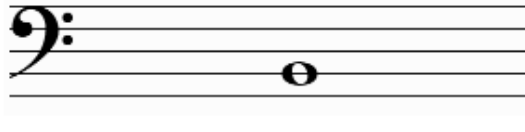
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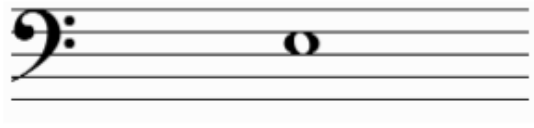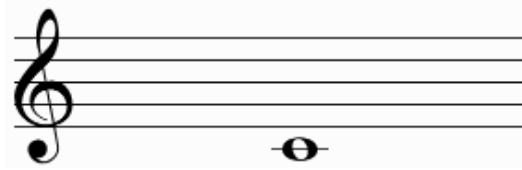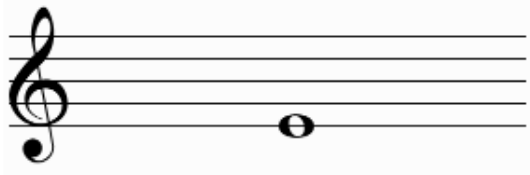
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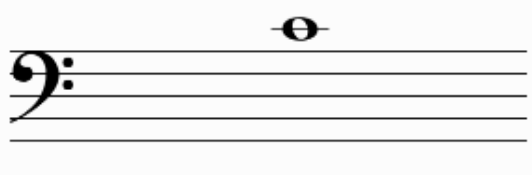
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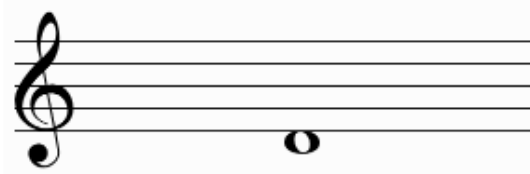
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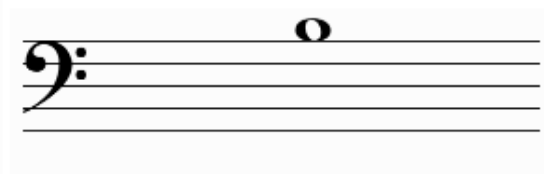
Identify the note names below the staff.

Warm Up Composition: Vocal Challenge

Name: _____

Your task is to create a warm up exercise to address a particular vocal challenge with range, tone, and/or placement which you and your peers will utilize and perform. Below is the list of criteria for the project.

Your warm up pattern should:

- Contain at least two measures, but no more than four in total.
- Incorporate rhythms that would be helpful in addressing the challenge, but should not contain anything other than whole notes, half notes, quarter notes, eighth notes and sixteenth notes.
- Utilize a neutral syllable or vowel which will help address the challenge.

Identifying the challenge

What are some challenges that you are having with range, tone and/or placement in voice class? Which one in particular would you like to address?

_____

_____

_____

_____

What can you do with your voice to help address that particular challenge?

_____

_____

Designing the Warm Up

Using the keyboard and your notes, experiment with different note and rhythm patterns that can help warm your voice up to address the challenge.

Notation

Write out your warm up pattern.

Self-Assess Your Composition

	Yes	No
The composition has the correct number of measures.		
The composition contains simple rhythms including whole notes, half notes, quarter notes, eighth notes, and/or sixteenth notes.		
The composition uses a neutral syllable or vowel to appropriately address the challenge.		
The composition addresses the identified vocal challenge.		

Assess Peer Composition(s)

	Yes	No
The composition has the correct number of measures.		
The composition contains simple rhythms including whole notes, half notes, quarter notes, eighth notes, and/or sixteenth notes.		
The composition uses a neutral syllable or vowel to appropriately address the challenge.		
The composition addresses the identified vocal challenge.		

IPA/Pronunciation Assessment

Examine the text from your current repertoire in a different world language. Write out the text for the assigned portion. Underneath the world language, write the IPA symbols. Finally underneath the IPA symbols, write the English translation.

Example:

Tu lo sai quanto t'amai,

tu lo sa⌉i ⌣kwan.to ta.⌣ma⌉i

You it know how-much I-loved-you,

Warm Up Composition: Pronunciation Challenge

Name: _____

Your task is to create a warm up exercise to address a particular vocal challenge pronunciation which you and your peers will utilize and perform. Below is the list of criteria for the project.

Your warm up pattern should:

- Contain at least two measures, but no more than four in total.
- Incorporate rhythms that would be helpful in addressing the challenge, but should not contain anything other than whole notes, half notes, quarter notes, eighth notes and sixteenth notes.
- Utilize appropriate text to help address the challenge.

Identifying the challenge

What are some challenges that you are having with pronunciation in your repertoire? Which one in particular would you like to address?

_____

_____

_____

_____

What can you do with your voice to help address that particular challenge?

_____

_____

Designing the Warm Up

Using the keyboard and your notes, experiment with different note and rhythm patterns that can help warm your voice up to address the challenge.

Notation

Write out your warm up pattern.

Self-Assess Your Composition

	Yes	No
The composition has the correct number of measures.		
The composition contains simple rhythms including whole notes, half notes, quarter notes, eighth notes, and/or sixteenth notes.		
The composition uses appropriate text to address the challenge.		
The composition addresses the identified pronunciation challenge.		

Assess Peer Composition(s)

	Yes	No
The composition has the correct number of measures.		
The composition contains simple rhythms including whole notes, half notes, quarter notes, eighth notes, and/or sixteenth notes.		
The composition uses appropriate text to address the challenge.		
The composition addresses the identified pronunciation challenge.		

Vocal Performance Assessment Rubric

Name:_____

Title of Piece:_____

	Criteria				Points
	1	**2**	**3**	**4**	
Tone Quality	Tone is often not focused, clear or centered regardless of the range being sung.	Tone is often focused, clear and centered, but sometimes the tone is not controlled in any range being sung.	Tone is focused, clear and centered throughout the normal range. Highs and lows are occasionally out of tune.	Tone is consistently focused, clear and centered throughout the range of the voice. Intonation is accurate.	
Breath Support	Rarely demonstrates proper breath support.	Occasionally demonstrates proper breath support.	Often demonstrates proper breath support.	Consistently demonstrates proper breath support.	
Expression and Style	Rarely demonstrates expression and style; merely sings the notes.	Occasionally demonstrates the style indicated by the score or genre through the performance.	Performs with the style indicated by the score or genre, but needs to be more consistent.	Performs with a lot of expression indicated by the score or genre and demonstrates creativity with the selection.	
Pitch	Very few accurate or secure pitches.	Some accurate pitches, but there are frequent and/or repeated errors.	An occasional, isolated error, however, most pitches are accurate.	Virtually no errors. Pitch is quite accurate.	____
Intonation	Very few pitches are sung in tune.	Some pitches are sung in tune.	Many pitches are sung in tune.	Almost all pitches are sung in tune.	
Rhythm	The pulse is not secure and the rhythms are not accurate. Several errors in duration.	The pulse is somewhat off, yet some rhythms are accurate. Several errors in duration.	The pulse is secure and the rhythms are mostly accurate. There are a few, isolated duration errors.	The pulse is secure and the rhythms are accurate. No errors in duration.	____
Diction: Vowels	Diction is difficult to understand. Vowels are not open.	Diction is somewhat understandable. Vowels need to be more open.	Diction is understandable, yet the vowels are not open consistently.	Diction is very understandable. Vowels are open and consonants are precise.	____
Diction: Consonants	Diction is difficult to understand. Consonants are not precise.	Diction is somewhat understandable. Consonants more precise.	Diction is understandable, yet the consonants need more precision.	Diction is very understandable. Consonants are precise.	____
Stage Presence	Stage presence is barely visible. The singer makes minimal to no eye contact with audience members, expresses no emotion and displays almost no connection to and understanding of the text.	Stage presence is somewhat visible. The singer makes minimal eye contact with audience members, expresses minimal emotion and displays a minimal connection to and understanding of the text.	Stage presence is often visible. The singer often makes eye contact with audience members, expresses some emotion and displays some connection to and understanding of the text.	Stage presence is very visible. The singer frequently makes eye contact with audience members, expresses emotion and clearly displays a connection to and understanding of the text.	____
				Total:	

How do you think your performance was?
Is there anything you can do to improve?

Vocal Performance Peer Assessment Rubric

Name:_____

Title of Piece:_____

	Criteria				Points
	1	**2**	**3**	**4**	
Tone Quality	Tone is often not focused, clear or centered regardless of the range being sung.	Tone is often focused, clear and centered, but sometimes the tone is not controlled in any range being sung.	Tone is focused, clear and centered throughout the normal range. Highs and lows are occasionally out of tune.	Tone is consistently focused, clear and centered throughout the range of the voice. Intonation is accurate.	
Breath Support	Rarely demonstrates proper breath support.	Occasionally demonstrates proper breath support.	Often demonstrates proper breath support.	Consistently demonstrates proper breath support.	_____
Expression and Style	Rarely demonstrates expression and style; merely sings the notes.	Occasionally demonstrates the style indicated by the score or genre through the performance.	Performs with the style indicated by the score or genre, but needs to be more consistent.	Performs with a lot of expression indicated by the score or genre and demonstrates creativity with the selection.	
Pitch	Very few accurate or secure pitches.	Some accurate pitches, but there are frequent and/or repeated errors.	An occasional, isolated error, however, most pitches are accurate.	Virtually no errors. Pitch is quite accurate.	_____
Intonation	Very few pitches are sung in tune.	Some pitches are sung in tune.	Many pitches are sung in tune.	Almost all pitches are sung in tune.	
Rhythm	The pulse is not secure and the rhythms are not accurate. Several errors in duration.	The pulse is somewhat off, yet some rhythms are accurate. Several errors in duration.	The pulse is secure and the rhythms are mostly accurate. There are a few, isolated duration errors.	The pulse is secure and the rhythms are accurate. No errors in duration.	_____
Diction: Vowels	Diction is difficult to understand. Vowels are not open.	Diction is somewhat understandable. Vowels need to be more open.	Diction is understandable, yet the vowels are not open consistently.	Diction is very understandable. Vowels are open and consonants are precise.	_____
Diction: Consonants	Diction is difficult to understand. Consonants are not precise.	Diction is somewhat understandable. Consonants more precise.	Diction is understandable, yet the consonants need more precision.	Diction is very understandable. Consonants are precise.	_____
Stage Presence	Stage presence is barely visible. The singer makes minimal to no eye contact with audience members, expresses no emotion and displays almost no connection to and understanding of the text.	Stage presence is somewhat visible. The singer makes minimal eye contact with audience members, expresses minimal emotion and displays a minimal connection to and understanding of the text.	Stage presence is often visible. The singer often makes eye contact with audience members, expresses some emotion and displays some connection to and understanding of the text.	Stage presence is very visible. The singer frequently makes eye contact with audience members, expresses emotion and clearly displays a connection to and understanding of the text.	_____
				Total:	

How do you think the overall performance was?
Is there anything you can suggest to the singer for improvement?