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ENGLISH LANGUAGE ARTS  
FINE & PERFORMING ARTS  
FAMILY & CONSUMER SCIENCE  
HEALTH & PHYSICAL EDUCATION

RAHWAY PUBLIC SCHOOLS

# CURRICULUM & INSTRUCTION

**Content Area:** Fine & Performing Arts

**Course:** Mixed Chorus

**Grade Level:** 9-12

This curriculum is part of the Educational Program of Studies of the Rahway Public Schools.

### **ACKNOWLEDGMENTS**

**Patricia Volino-Reinoso, Program Supervisor: VPS, FAC, Physical Education**

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**Robert Van Wyk**

**Dr. Tiffany A. Beer, Director of Curriculum and Instruction**

Subject/Course Title:  
**MIXED CHORUS**  
**Grades 9 - 12**

Date of Board Adoption:  
**August 26, 2025**

# RAHWAY PUBLIC SCHOOLS CURRICULUM

Mixed Chorus: Grades 9-12

## *PACING GUIDE*

<b>Unit</b>	<b>Title</b>	<b>Pacing</b>
1	Performing: Developing Vocal Technique	8 weeks
2	Connecting: Developing Musicianship	6 weeks
3	Connecting: Developing Musical Literacy	8 weeks
4	Performing: Developing Vocal Artistry	6 weeks
5	Responding: Connecting Music's Relationship to Emotion	6 weeks
6	Responding: Connecting Music's Relationship to History and Culture	6 weeks

## *ACCOMMODATIONS*

### **504 Accommodations:**

- Provide scaffolded vocabulary and vocabulary lists.
- Provide extra visual and verbal cues and prompts.
- Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials.
- Provide links to audio files and utilize video clips.
- Provide graphic organizers and/or checklists.
- Provide modified rubrics.
- Provide a copy of teaching notes, especially any key terms, in advance.
- Allow additional time to complete assignments and/or assessments.
- Provide shorter writing assignments.
- Provide sentence starters.
- Utilize small group instruction.
- Utilize Think-Pair-Share structure.
- Check for understanding frequently.
- Have students restate information.
- Support auditory presentations with visuals.
- Weekly home-school communication tools (notebook, daily log, phone calls or email messages).
- Provide study sheets and teacher outlines prior to assessments.
- Quiet corner or room to calm down and relax when anxious.
- Reduction of distractions.
- Permit answers to be dictated.
- Hands-on activities.
- Use of manipulatives.
- Assign preferential seating.
- No penalty for spelling errors or sloppy handwriting.
- Follow a routine/schedule.
- Provide student with rest breaks.
- Use verbal and visual cues regarding directions and staying on task.
- Assist in maintaining agenda book.

### **IEP Accommodations:**

- Provide scaffolded vocabulary and vocabulary lists.
- Differentiate reading levels of texts (e.g., Newsela).
- Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials.
- Provide extra visual and verbal cues and prompts.
- Provide links to audio files and utilize video clips.
- Provide graphic organizers and/or checklists.
- Provide modified rubrics.
- Provide a copy of teaching notes, especially any key terms, in advance.
- Provide students with additional information to supplement notes.
- Modify questioning techniques and provide a reduced number of questions or items on tests.
- Allow additional time to complete assignments and/or assessments.
- Provide shorter writing assignments.
- Provide sentence starters.
- Utilize small group instruction.
- Utilize Think-Pair-Share structure.
- Check for understanding frequently.
- Have students restate information.
- Support auditory presentations with visuals.
- Provide study sheets and teacher outlines prior to assessments.
- Use of manipulatives.
- Have students work with partners or in groups for reading, presentations, assignments, and analyses.
- Assign appropriate roles in collaborative work.
- Assign preferential seating.
- Follow a routine/schedule.

**Gifted and Talented Accommodations:**

- Differentiate reading levels of texts (e.g., Newsela).
- Offer students additional texts with higher lexile levels.
- Provide more challenging and/or more supplemental readings and/or activities to deepen understanding.
- Allow for independent reading, research, and projects.
- Accelerate or compact the curriculum.
- Offer higher-level thinking questions for deeper analysis.
- Offer more rigorous materials/tasks/prompts.
- Increase number and complexity of sources.
- Assign group research and presentations to teach the class.
- Assign/allow for leadership roles during collaborative work and in other learning activities.

**ELL Accommodations:**

- Provide extended time.
- Assign preferential seating.
- Assign a peer buddy with whom the student can work with.
- Check for understanding frequently.
- Provide language feedback often (such as grammar errors, tenses, subject-verb agreements, etc).
- Have students repeat directions.
- Make vocabulary words available during classwork and exams.
- Use study guides/checklists to organize information.
- Repeat directions.
- Increase one-on-one conferencing.
- Allow student to listen to an audio version of the text.
- Give directions in small, distinct steps.
- Allow copying from paper/book.
- Give students a copy of the class notes.
- Provide written and oral instructions.
- Differentiate reading levels of texts (e.g., Newsela).
- Shorten assignments.
- Read directions aloud to students.
- Give oral clues or prompts.
- Record or type assignments.
- Adapt worksheets/packets.
- Create alternate assignments.
- Have students enter written assignments in criterion, where they can use the planning maps to help get them started and receive feedback after it is submitted.
- Allow students to resubmit assignments.
- Use small group instruction.
- Simplify language.
- Provide scaffolded vocabulary and vocabulary lists.
- Demonstrate concepts, possibly through the use of visuals.
- Use manipulatives.

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|  | <ul style="list-style-type: none"><li>● Emphasize critical information by highlighting it for the student.</li><li>● Use graphic organizers.</li><li>● Pre-teach or pre-view vocabulary.</li><li>● Provide student with a list of prompts or sentence starters that they can use when completing a written assignment.</li><li>● Provide audio versions of the textbooks.</li><li>● Highlight textbooks/study guides.</li><li>● Use supplementary materials.</li><li>● Give assistance in note-taking.</li><li>● Use adapted/modified textbooks.</li><li>● Allow use of computer/word processor.</li><li>● Allow students to answer orally, give extended time (time-and-a-half).</li><li>● Allow tests to be given in a separate location (with the ESL teacher).</li><li>● Allow additional time to complete assignments and/or assessments.</li><li>● Read questions to students to clarify.</li><li>● Provide a definition or synonym for words on a test that do not impact the validity of the exam.</li><li>● Modify the format of assessments.</li><li>● Shorten test length or require only selected test items.</li><li>● Create alternative assessments.</li><li>● On an exam other than a spelling test, don't take points off for spelling errors.</li></ul> |
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## *UNIT OVERVIEW*

**Content Area:** Vocal Music

**Unit Title:** Performing: Developing Vocal Technique

**Target Course/Grade Level:** Mixed Chorus: Grades 9-12

**Unit Summary:** This first unit is designed to help students develop a foundational understanding of their vocal instrument. A healthy knowledge and proper understanding of how to utilize the voice is crucial in developing tone production. Students must focus on following carefully supervised warm-ups and exercises focusing on the development of breath support, uniformity of vowels, blend of tone, and smooth transitions between registers. Diction and articulation skill work will focus on achieving proper performance of consonants and diphthongs.

**Approximate Length of Unit:** 8 weeks

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- **1.3A.12acc.Pr4a:** Demonstrate how musical elements and expressive qualities are used in prepared and improvised performances.
- **1.3A.12acc.Pr5a:** Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and individual performances.
- **1.3A.12acc.Pr6a:** Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.
- **1.3C.12int.Pr5a.** Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances
- **1.3C.12nov.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- **1.3C.12int.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- **1.3C.12int.Pr6b.** Demonstrate an understanding of the context of the music through prepared and improvised performances.
- **1.3C.12nov.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### **Career Readiness, Life Literacies, and Key Skills:**

- **9.4.12.CI.1:** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- **9.4.12.CI.2:** Identify career pathways that highlight personal talents, skills, and abilities (e.g., personal interests, hobbies, volunteer experiences, and coursework) and relate them to current and emerging employment opportunities.
- **9.4.12.TL3:** Analyze the effectiveness of the process and quality of collaborative environments.
- **9.4.2.CI.1:** Demonstrate openness to new ideas and perspectives.
- **9.4.2.CI.2:** Demonstrate originality and inventiveness in work.
- **9.4.2.CT.3:** Use a variety of types of thinking to solve problems.
- **9.4.2.DC.2:** Explain the importance of respecting the digital content of others.
- **9.4.5.CI.3:** Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity.

### **Interdisciplinary Connections and Standards:**

- **1.3C.12nov.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- **1.3C.12int.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### **NJSLS for Mathematics:**

- A. Reason quantitatively and use units to solve problems.
  1. Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays.
- A. Interpret the structure of expressions
  1. Interpret expressions that represent a quantity in terms of its context.
    - a. Interpret parts of an expression, such as terms, factors, and coefficients.
    - b. Interpret complicated expressions by viewing one or more of their parts as a single entity.

### **NJSLS for ELA:**

- **L.SS.9-10.1.** Demonstrate command of the system and structure of the English language when writing or speaking.
- **L.KL.9-10.2.** Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking, or listening.
- **SL.PE.9-10.1.** Initiate and participate effectively in a range of collaborative discussions (1-to-1, in groups, and teacher-led) with peers, on grades 9/10 topics, texts, and issues, building on each other's ideas clearly and persuasively.

- Acquire and use accurate general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.
- D. Respond thoughtfully to various perspectives, summarize points of agreement and disagreement, and justify your own views. Make new connections in light of the evidence and reasoning presented.
- **SL.II.9-10.2.** Integrate multiple sources of information presented in diverse media or formats (example: visually, quantitatively, qualitatively, aurally), evaluating the credibility and accuracy of each source.
- **SL.AS.9-10.6.** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English.

### **Unit Understandings:**

*Students will understand that...*

- Performing carefully supervised warm-up and exercises daily is essential for the acquisition of proper vocal technique.
- Making music together includes the uniformity of vowels, blend of tone, and smooth transition between head and chest voice within the ensemble.
- The voice and body is an instrument that needs to be trained and maintained with great care.
- You need good diction and articulation skills to be heard and understood to communicate clearly, even when singing.
- A steady beat is essential for performance.
- Rhythm is the most basic and essential element of music.
- A metronome is an essential device for developing tempo maintenance.
- Accurate execution of rhythms is essential for proper performance of any musical literature.
- Increased fluency of reading rhythms and rhythmic patterns is directly related to skill in sight reading.
- Counting is essential in musical performance, and there is a systematic approach to subdivision.
- Music is a layered and cumulative experience with one concept building on the next.  
(AAH, HG, LGBTQ, AAPI)

### **Unit Essential Questions:**

- How do I manipulate my body to provide proper and healthy breath support?
- What is the correct position of the tongue for singing? The larynx? The soft palate? The rib cage?
- How can the understanding of human anatomy as it pertains to vocal pedagogy improve the quality of one's singing?
- How do I utilize, identify, and develop the different registers of my voice?
- How do I blend the breaks/changes between those registers?
- How do I manipulate my instrument to develop a healthy tone?

- How do I keep my instrument in the best possible condition?
- What are the indicators and treatment/management of the unhealthy voice and body?
- Why is diction and articulation so important?
- Where do I place diction in order to achieve the greatest clarity?
- How do alignment, breath, resonance, placement, and articulation work together to produce a healthy and supported sound?
- What is the importance of learning to maintain a steady beat?
- How is using a metronome vital to a musician's development?
- How is rhythm reading fluency essential to proper performance?

### **Knowledge and Skills:**

*Students will know...*

- That proper body alignment, breath support, and posture in both sitting and standing performance positions will help to develop a forward, clear head voice with proper vocal range.
- How to maintain vocal health through healthy habits.
- How to blend the breaks/changes between the registers in the voice.
- The ability to perform with others in small and large ensembles.
- The five basic singing vowels and diphthongs are seen in choral/musical theatre literature through the use of the International Phonetic Alphabet (IPA).
- There are brighter and darker tones in the voice depending on the register.
- The importance of performing with clear diction and articulation.
- The skill of maintaining a steady beat is developed through the use of a metronome and rehearsal experience.
- Various uses and functions of a metronome.
- The mathematical correlation of rhythm and meter.
- An expanding vocabulary of rhythms and rhythmic patterns, building on what was taught in previous experiences. (AAH, AAPI)

*Students will be able to...*

- Identify and demonstrate appropriate posture, breathing mechanics, and diction.
- Demonstrate correct tone production and provide self-analysis of individual vocal goals.
- Identify the components of a comprehensive warm-up routine.
- Develop an understanding of the four basics of vocal production, posture, breathing, phonation, and placement, and listening.
- Develop an understanding of the proper maintenance of the healthy voice and body.
- Identify and develop the different registers of their voice.
- Recognize proper body alignment, breath support, and posture in both sitting and standing performance positions to develop a forward, clear head voice.
- Develop uniformity of vowels, blend of tone, and smooth transition between head and chest voice within the ensemble.

- Demonstrate a proper use of vocal diction, including properly singing the five basic singing vowels in the International Phonetic Alphabet (IPA) and properly placing consonants and diphthongs.
- Modify vowel placement to change tone (bright to dark) and how to accommodate vowels in extreme vocal registers.
- Develop how to create pure vowel sounds, and perform with a technique for uniform consonant placement.
- Perform with a steady beat individually and within an ensemble.
- Perform musical passages with rhythmic accuracy with and without a metronome.
- Demonstrate a proficiency in the correct performance of melodies, accompaniments, and rhythms at varied tempi. (AAH, AAPI)
- Sight read with growing rhythmic pattern accuracy.
- Execute given rhythms through oral and tactile performance while maintaining internal subdivision. (AAH, AAPI)

## *EVIDENCE OF LEARNING*

### **Assessment:**

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- **Unit Final Assessment: Performance Hearing:** Assess students for factual information, concepts, and discrete skills. (may utilize online or recording resources)
- Choral Performance Assessment Rubric
- Rehearsal Assessment Rubric
- **Self Assessment:** A process in which students collect information about their learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Student Conference:** One-on-one conversation with students to check their level of understanding.
- **Verbal Checks for Understanding:** Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences, problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider.

\*PERFORMANCES: Performance is the product of the process. It is important for the high school performing arts program to be active and present within the local, surrounding, and school community. Students will be assessed on both aspects of the process as well as the product of their work in a public performance. These performance dates will be communicated in the syllabus and publicized on [www.rahway.net](http://www.rahway.net).

## Learning Activities:

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- Warmups and Exercises: Actively participate in daily physical and vocal warm-ups that promote healthy tone production, resonance, and phonation. Exercises include lip buzzes, singing on a “Zee” or “Ng” to activate the mask. Exercises crossing registers from top to bottom, focusing on keeping a light quality.
- Breath Support: Group exercises with hissing or a “ssh” over varied lengths of note, focusing on moving air with zero tension.
- Vowel Alignment: Exercises where the performer sings/holds the same note and changes the vowel.
- Consonants: Exercises utilizing a plosive B or P to achieve a forward start to the sound
- Skips followed by a Descending Pattern: Practicing large skips or an arpeggio followed by a descending scale helps find consistency throughout the range of their voice.
- Emphasis on Creating Tall Sounds (Creating Space)
- Actively participate in any classroom discussions
- Handouts or Worksheets as needed
- Peer or Self Journal/Responses
- Various media examples, including YouTube.com clips
- In-school master classes by approved industry professionals
- In class “workshop” sessions
- Rehearsal Assessments
- Performance Assessments

## RESOURCES

### Resources:

- Screencastify
- MusicTheory.net
- Musition
- Auralia
- NoteFlight
- Sight Reading Factory
- Lesson Plans
- <http://www.youtube.com>
- Elliott, D. (2014). *Music Matters: A New Philosophy of Music Education*. Second edition. New York: Oxford University Press.
- Reimer, B. (2002). *A Philosophy of Music Education*. Third edition. Englewood Cliffs, N.J.: Prentice-Hall, Inc.

- Emmons, S, & Chase, C. (2014). Prescriptions for Choral Excellence. 1st editions. New York: Oxford University Press.
- Building Beautiful Voices (Warmups and Technique Exercises)- Paul Newsheim and Weston Noble
- Alsobrook, Joseph (2002). Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs. First Edition. Chicago, IL. Gia Publications.
- Edgar, Scott N. (2019). Music Education and Social Emotional Learning. First Edition. Chicago, IL. Gia Publications

**Equipment Needed:**

- Computers/Chromebook
- Internet Connectivity
- Document Camera / Projection White Board
- Electric Keyboard
- Sound System

## *UNIT OVERVIEW*

**Content Area:** Vocal Music

**Unit Title:** Connecting: Developing Musicianship

**Target Course/Grade Level:** Mixed Chorus: Grades 9 - 12

**Unit Summary:** This unit is designed to help students develop a foundational understanding of pitch, rhythm, and introduce them to the basics of major scales and keys, intervals, meter, tempo, and dynamics. Students will learn to understand notation as a means of compositional intent; discover ways to portray the composer's intent through interpreting the notation. Students will be able to use written notation to convey individual musical ideas.

**Approximate Length of Unit:** 6 weeks

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- **1.3A.12acc.Pr4a:** Demonstrate how musical elements and expressive qualities are used in prepared and improvised performances.
- **1.3A.12acc.Pr5a:** Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and individual performances.
- **1.3A.12acc.Pr6a:** Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.
- **1.3D.12nov.Cr1a.** Create melodic, rhythmic, and harmonic ideas for simple melodies as well as chordal accompaniments for given melodies.
- **1.3C.12int.Pr5a.** Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances
- **1.3C.12nov.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- **1.3C.12int.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- **1.3C.12int.Pr6b.** Demonstrate an understanding of the context of the music through prepared and improvised performances.

- **1.3C.12prof.Pr6b.** Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

### **Interdisciplinary Connections and Standards:**

- **1.3C.12nov.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- **1.3C.12int.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### **NJSLS for Mathematics:**

- A. Reason quantitatively and use units to solve problems.
  1. Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays.
- A. Interpret the structure of expressions
  1. Interpret expressions that represent a quantity in terms of its context.
    - a. Interpret parts of an expression, such as terms, factors, and coefficients.
    - b. Interpret complicated expressions by viewing one or more of their parts as a single entity.

### **NJSLS for ELA:**

- **L.SS.9-10.1.** Demonstrate command of the system and structure of the English language when writing or speaking.
- **L.KL.9-10.2.** Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking, or listening.
- **SL.PE.9-10.1.** Initiate and participate effectively in a range of collaborative discussions (1-to-1, in groups, and teacher-led) with peers, on grades 9/10 topics, texts, and issues, building on each other's ideas clearly and persuasively.
  - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.
- D. Respond thoughtfully to various perspectives, summarize points of agreement and disagreement, and justify your own views. Make new connections in light of the evidence and reasoning presented.
- **SL.II.9-10.2.** Integrate multiple sources of information presented in diverse media or formats (example: visually, quantitatively, qualitatively, aurally), evaluating the credibility and accuracy of each source.
- **SL.AS.9-10.6.** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English.

### **Unit Understandings:**

*Students will understand that...*

- Achieving literacy in music significantly enhances the singer's enjoyment and appreciation of music. The foundation of music literacy is a working knowledge of clefs, key signatures, scales, intervals, rhythm, pulse and beat, and dynamic and musical symbols.
- Examining aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions is organized and manipulated to establish unity and variety in genres of musical compositions.
- Applying musical knowledge will strengthen students' ability to analyze and critique.
- Increased fluency of reading rhythms and rhythmic patterns is directly related to skill in sight reading.
- Counting is essential in musical performance, and there is a systematic approach to subdivision.
- Hierarchy of rhythm taught through a detailed systemic approach to subdivision using the Eastman Counting System.
- Recognizing the conductor's patterns and gestures, which are directly related to tempo and meter.
- Meter is how musicians interpret groups of rhythms and is often felt rather than counted. (AAH, AAPI)
- Music is a layered and cumulative experience with one concept building on the next. (AAH, HG, LGBTQ, AAPI)

### **Unit Essential Questions:**

- How can our understanding of the elements of music make us stronger singers, performers, listeners, and communicators?
- How do I represent the written notation found within the repertoire?
- What is a musical staff, and how does it relate to notes and pitch?
- How are the notes identified on the staff?
- How are the notes on the staff found within my voice/singing?
- How are intervals important to music?
- What is the importance of learning to maintain a steady beat?
- How is rhythm reading fluency essential to proper performance?

### **Knowledge and Skills:**

*Students will know...*

- What pitch is and how it is notated.
- What rhythm is and how it is notated.
- The mathematical correlation of rhythm and meter.
- How to utilize accidentals to affect pitch
- What key signatures are, and how they relate to major and minor scales.
- What tempo is and how it is notated.

- What dynamics are and how they are notated.
- An expanding vocabulary of rhythms and rhythmic patterns, building on what was taught in previous experiences. (AAH, AAPI)

*Students will be able to...*

- Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed and notated music.
- Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in performed and notated music.
- Perform musical passages with rhythmic accuracy with and without a metronome.
- Follow a conductor's pattern and gestures to perform uniformly.
- Demonstrate a proficiency in the correct performance of notes/rhythms at varied tempi. (AAH, AAPI)
- Sight read with growing rhythmic pattern accuracy.
- Execute given rhythms through oral and tactile performance while maintaining internal subdivision. (AAH, AAPI)

## EVIDENCE OF LEARNING

### Assessment:

*What evidence will be collected and deemed acceptable to show that students truly "understand"?*

- **Unit Final Assessment: Performance Assessment:** Assess students for factual information, concepts, and discrete skills. (may utilize online or recording resources)
- Choral Performance Assessment Rubric
- Rehearsal Assessment Rubric
  - Discussion
  - Warm-Up/Activity
  - Quizzes/Tests
  - Peer or Self Journal/Responses
  - Rehearsal Assessment:
- **Formative assessment:**
- **Debriefing:** A form of reflection immediately following an activity in which students articulate some aspect about the lesson, a concept, a skill, etc., to demonstrate understanding and/or mastery.
- **Exit Cards:** Exit cards are written student responses to questions posed at the end of a class, learning activity, or the end of a day.
- **Quiz:** Quizzes assess students for factual information, concepts, and discrete skills. There is usually a single best answer. Some quiz examples are: Multiple-choice, True/False, Short Answer, Paper and Pencil, Matching, and Extended Response.

- **Self Assessment:** A process in which students collect information about their learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Student Conference:** One-on-one conversation with students to check their level of understanding.
- **Verbal Checks for Understanding:** Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences, problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider

### **Learning Activities:**

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- Warmups and Exercises: Without the keyboard, practicing fingering 1 - 5 on both the right hand and left hand, practicing separately and together
- Exercises: Finger Buster - performing a combination of 1 - 2, 1 - 3, 1 - 4, 1 -5 on both the right hand and left hand, practicing separately and together
- Fingering Position Changes from a C Major Chord to a G7 Chord (1st inversion), both hands
- Performing as an Individual: performing classroom exercises individually with the headphones or speaker on, without the assistance of the classroom teacher, ensemble
- Performing as an Ensemble: performing classroom exercises with the audio speakers on, listening, and performing together as an ensemble
- Actively participate in any classroom discussions
- Handouts or Worksheets as needed
- Peer or Self Journal/Responses
- Various media examples, including YouTube.com clips
- Rehearsal Assessments
- Performance Assessments
- Examples of Repertoire:  
C Major Scale, C Chromatic Scale, C Major Chord, G7 Chord (1st inversion)  
Suggested performance repertoire examples from *Alfred Adult Method for Piano*:  
On the Grand Staff, Merrily We Roll Along, Largo, What Can I Share

## **RESOURCES**

## Teacher Resources:

- MusicTheory.net
- Musition
- Auralia
- NoteFlight
- Sight Reading Factory
- Soundation
- Lesson Plans
- www.youtube.com
- Palmer, W, Manus, M, Lethco, A. Alfred Adult Piano Method, Book One. Los Angeles: Alfred Publishing Company.
- Elliott, D. (2014). Music Matters: A New Philosophy of Music Education. Second edition. New York: Oxford University Press.
- Reimer, B. (2002). A Philosophy of Music Education. Third edition. Englewood Cliffs, N.J.: Prentice-Hall, Inc.
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- Computers/Chromebook
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## *UNIT OVERVIEW*

**Content Area:** Vocal Music

**Unit Title:** Connecting: Developing Musical Literacy

**Target Course/Grade Level:** Mixed Chorus: Grades 9 - 12

**Unit Summary:** This unit is designed to enhance students' aural and sight-reading skills, enabling them to become more confident and independent musicians within the mixed chorus. Through ear training, interval and chord recognition, tonality exploration, and the Kodály method, students will develop the ability to hear, interpret, and perform music accurately. This unit emphasizes active listening, collaborative learning, and practical application through choral repertoire, fostering a deeper connection between aural perception and vocal performance. Students will engage in interactive exercises, group activities, and Kodály-based techniques to build skills in recognizing musical elements and sight singing with accuracy and expression.

**Approximate Length of Unit:** 8 weeks

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- **1.3A.12acc.Pr4a:** Demonstrate how musical elements and expressive qualities are used in prepared and improvised performances.
- **1.3A.12acc.Pr5a:** Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and individual performances.
- **1.3A.12acc.Pr6a:** Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.
- **1.3D.12nov.Cr1a.** Create melodic, rhythmic, and harmonic ideas for simple melodies as well as chordal accompaniments for given melodies.
- **1.3C.12int.Pr5a.** Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances
- **1.3C.12nov.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- **1.3C.12int.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

- **1.3C.12int.Pr6b.** Demonstrate an understanding of the context of the music through prepared and improvised performances.
- **1.3C.12prof.Pr6b.** Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

### **Interdisciplinary Connections and Standards:**

- **1.3C.12nov.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- **1.3C.12int.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### **NJSLS for Mathematics:**

- A. Reason quantitatively and use units to solve problems.
  1. Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays.
- A. Interpret the structure of expressions
  1. Interpret expressions that represent a quantity in terms of its context.
    - a. Interpret parts of an expression, such as terms, factors, and coefficients.
    - b. Interpret complicated expressions by viewing one or more of their parts as a single entity.

### **NJSLS for ELA:**

- **L.SS.9-10.1.** Demonstrate command of the system and structure of the English language when writing or speaking.
- **L.KL.9-10.2.** Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking, or listening.
- **SL.PE.9-10.1.** Initiate and participate effectively in a range of collaborative discussions (1-to-1, in groups, and teacher-led) with peers, on grades 9/10 topics, texts, and issues, building on each other's ideas clearly and persuasively.
  - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.
- D. Respond thoughtfully to various perspectives, summarize points of agreement and disagreement, and justify your own views. Make new connections in light of the evidence and reasoning presented.
- **SL.II.9-10.2.** Integrate multiple sources of information presented in diverse media or formats (example: visually, quantitatively, qualitatively, aurally), evaluating the credibility and accuracy of each source.

- **SL.AS.9-10.6.** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English.

### **Unit Understandings:**

*Students will understand that...*

- Aural skills are foundational to musical independence. Recognizing intervals, tonalities, and chords by ear enables singers to learn music more efficiently, perform with greater accuracy, and contribute to a cohesive ensemble sound.
- The Kodály method enhances musical literacy. Using solfege syllables, hand signs, and rhythm syllables provides a systematic approach to reading and internalizing music, connecting auditory perception to vocal production.
- Intervals and tonalities shape musical expression. Understanding the sound and function of intervals (e.g., major/minor 3rd) and tonalities (major vs. minor) allows singers to interpret and convey the emotional content of choral music.
- Chord recognition strengthens harmonic awareness. Identifying basic chords (e.g., major, minor, tonic) by ear helps singers understand harmonic structure, improving intonation and blend within the SATB ensemble.
- Sight singing is a practical skill for ensemble performance. The ability to read and sing music at first sight empowers singers to learn repertoire quickly and perform with confidence, both individually and as part of a choir.
- Ear training fosters active listening and collaboration. Developing aural skills enhances a singer's ability to listen to others, adjust pitch and dynamics, and achieve a unified ensemble sound.
- Music connects to cultural and historical contexts. Aural skills and sight singing enable singers to engage authentically with diverse repertoire, understanding how musical elements reflect the cultural or historical origins of a piece.
- Practice and reflection drive musical growth. Consistent application of ear training, sight singing, and Kodály techniques, combined with self-assessment, leads to measurable improvement in musicianship and performance.
- Increased fluency of reading rhythms and rhythmic patterns is directly related to skill in sight reading.
- Counting is essential in musical performance, and there is a systematic approach to subdivision.
- Music is a layered and cumulative experience with one concept building on the next.  
(AAH, HG, LGBTQ, AAPI)

### **Unit Essential Questions:**

- What is a key signature?
- What is a whole step?
- What is a half step?
- What are the eight pitches found in the diatonic scale? (Kodaly syllables)
- What are the eight Curwen hand signals that correspond with the Kodaly syllables?

- How does recognizing intervals by ear improve our ability to sing in tune within a choral ensemble?
- Encourages students to connect interval recognition (e.g., major 3rd, perfect 5th) to maintaining accurate pitch and intonation when singing SATB parts, fostering ensemble cohesion.
- What strategies can we use to distinguish between major and minor tonalities when listening to or singing music?
- Prompts students to develop techniques for identifying tonalities (e.g., through melodic contour or emotional quality) and apply this awareness to repertoire like “Shenandoah” (major) or “O Come, O Come, Emmanuel” (minor).
- How does identifying chords by ear help us understand and perform harmonic progressions in choral music?
- Focuses on recognizing chord qualities (e.g., major, minor, tonic) and their role in shaping harmonic structure, enabling students to sing their parts with better harmonic context.
- Why is active listening essential for developing strong ear training skills in a choir setting?
- What intervals are particularly challenging to sing?
- Why is hearing the note ahead of performance valuable? (audiation)
- What is subdivision?
- How does subdividing the beat into smaller parts help with decoding the rhythm?
- What is tempo/pulse?
- How does physical movement improve learning a musical performance?

### **Knowledge and Skills:**

*Students will know...*

- The colors and characteristics of ascending/descending music intervals
- A basic working knowledge of musicianship skills is required to sight-read and perform written notation of various clefs, key signatures, and time signatures.
- The names and sounds of basic musical intervals. Students will know how to identify and sing intervals such as major and minor 2nds, major and minor 3rds, perfect 4ths, and perfect 5ths by ear and in the context of choral music.
- The characteristics of major and minor tonalities. Students will know the distinct sound and emotional quality of major and minor tonalities and how to recognize them in melodies and choral repertoire.
- The structure and sound of basic chords. Students will know how to identify major, minor, and tonic triads by ear, as well as their roles (e.g., tonic, subdominant, dominant) within common harmonic progressions.
- Ear training techniques for pitch and rhythm accuracy. Students will know specific strategies, such as echoing melodic patterns, matching pitches, and using solfege, to improve their ability to sing in tune and maintain rhythmic precision.
- The Kodály method’s tools for musical literacy. Students will know the solfege syllables (do, re, mi, fa, so, la, ti) with corresponding hand signs.
- The Eastman Counting system rhythm syllables to facilitate structured rhythm reading.

- Sight singing processes for reading music. Students will know how to apply solfege and rhythm syllables to sight-singing simple melodies in major and minor keys, both individually and in small groups, using Kodály-based techniques.
- The connection between aural skills and choral repertoire.
- An expanding vocabulary of rhythms and rhythmic patterns, building on what was taught in previous experiences. (AAH, AAPI)

*Students will be able to...*

- Identify and sing basic musical intervals by ear, such as major and minor 2nds, major and minor 3rds, perfect 4ths, and perfect 5ths, both in isolation and within the context of choral repertoire.
- Distinguish between major and minor tonalities through listening and singing.
- Identify major, minor, and tonic triads by ear.
- Apply ear training techniques to improve pitch and rhythm accuracy. Students will be able to use techniques such as pitch matching, echoing melodic patterns, and rhythmic dictation to enhance intonation and rhythmic precision in ensemble singing.
- Apply solfege syllables (Kodaly method) with corresponding hand signs and rhythm syllables to read and perform musical patterns.
- Sight sing simple melodies in major and minor keys. Students will be able to sight-sing four- to eight-measure melodies in 4/4 or 3/4 time, using solfege and rhythm syllables, both individually and in small groups.
- Integrate aural skills into choral repertoire performance.
- Demonstrate a proficiency in the correct performance of notes/rhythms at varied tempi. (AAH, AAPI)
- Sight read with growing rhythmic pattern accuracy.
- Execute given rhythms through oral and tactile performance while maintaining internal subdivision. (AAH, AAPI)

## *EVIDENCE OF LEARNING*

### **Assessment:**

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- **Unit Final Assessment: Performance Assessment:** Assess students for factual information, concepts, and discrete skills. (may utilize online or recording resources)

Choral Performance Assessment Rubric  
 Rehearsal Assessment Rubric  
 Choir Sightreading Assessment Rubric

- **Self Assessment:** A process in which students collect information about their learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Student Conference:** One-on-one conversation with students to check their level of understanding.
- **Verbal Checks for Understanding:** Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences, problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider.

### **Learning Activities:**

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- **Follow the Hand Exercises:** Students follow the instructor's non-verbal hand signs in a game that brings students through a musical passage. This is usually scaffolded starting with a linear by step-by-step pattern of an ascending or descending scale, then continuing with specific intervals as derived from the choral repertoire.
- **Forbidden Pattern:** A variation of the follow the hand exercise, students memorize a specific small musical pattern, and as per the directions, when the instructor returns to that specific pattern, they DO NOT sing it. This variation focuses students on comparing/contrasting patterns.
- **Pass the Ball:** Using a large beach ball, students pass the ball around the classroom. On each pass of the ball, students sing the next note in a musical scale (major, minor). This can then be adjusted for difficulty with one group singing ascending and one group descending, or singing in rounds, etc.
- **SightreadingFactory.com:** This resource creates a unique brand-new musical pattern for students to sing. Within the program's settings, you can specify key signature, time signature, tempo, how many parts, by step, or by jump. This resource can be used in the classroom as well as for home practice and assessment.
- **Singing Rounds & Developing Independence:** An important part of each rehearsal is time spent developing musical independence through the use of singing rounds, adding musical layers, and increasing musical responsibility. As above, simply changing the rehearsal setup to a circle or small groups makes a change in environment, which increases the difficulty.

## *RESOURCES*

### **Teacher Resources:**

- Screencastify
- MusicTheory.net
- Musition
- Auralia
- NoteFlight
- Sight Reading Factory
- Dale Duncan SCubed Sightreading Method
- Lesson Plans
- www.youtube.com
- Palmer, W, Manus, M, Lethco, A. Alfred Adult Piano Method, Book One. Los Angeles: Alfred Publishing Company.
- Elliott, D. (2014). Music Matters: A New Philosophy of Music Education. Second edition. New York: Oxford University Press.
- Reimer, B. (2002). A Philosophy of Music Education. Third edition. Englewood Cliffs, N.J.: Prentice-Hall, Inc.
- Alsobrook, Joseph (2002). Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs. First Edition. Chicago, IL. Gia Publications.
- Edgar, Scott N. (2019). Music Education and Social Emotional Learning. First Edition. Chicago, IL. Gia Publications

### **Equipment Needed:**

- Computers/Chromebook
- Internet Connectivity
- Document Camera / Projection White Board
- Electric Keyboard
- Sound System

## *UNIT OVERVIEW*

**Content Area:** Vocal Music

**Unit Title:** Performing: Developing Vocal Artistry

**Target Course/Grade Level:** Mixed Chorus, Grades 9 - 12

**Unit Summary:** This unit is designed to help singers refine their vocal skills, understand their role within the choir, and enhance their contribution to the ensemble through focused exploration of diction, articulation, tone color, dynamics, and musical phrasing. Students will investigate how vowel alignment, consonant placement, and subtext interpretation impact intonation, blend, and overall performance quality. The unit will also foster an understanding of how their voices contribute to the emotional and artistic impact of vocal performance as an individual and as an ensemble.

**Approximate Length of Unit:** 6 weeks

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- **1.3A.12acc.Pr4a:** Demonstrate how musical elements and expressive qualities are used in prepared and improvised performances.
- **1.3A.12acc.Pr5a:** Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and individual performances.
- **1.3A.12acc.Pr6a:** Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.
- **1.3D.12nov.Cr1a.** Create melodic, rhythmic, and harmonic ideas for simple melodies as well as chordal accompaniments for given melodies.
- **1.3C.12int.Pr5a.** Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
- **1.3C.12nov.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- **1.3C.12int.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

- **1.3C.12int.Pr6b.** Demonstrate an understanding of the context of the music through prepared and improvised performances.
- **1.3C.12prof.Pr6b.** Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

### **Interdisciplinary Connections and Standards:**

- **1.3C.12nov.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- **1.3C.12int.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### **NJSLS for Mathematics:**

- A. Reason quantitatively and use units to solve problems.
  1. Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays.
- A. Interpret the structure of expressions
  1. Interpret expressions that represent a quantity in terms of its context.
    - a. Interpret parts of an expression, such as terms, factors, and coefficients.
    - b. Interpret complicated expressions by viewing one or more of their parts as a single entity.

### **NJSLS for ELA:**

- **L.SS.9-10.1.** Demonstrate command of the system and structure of the English language when writing or speaking.
- **L.KL.9-10.2.** Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking, or listening.
- **SL.PE.9-10.1.** Initiate and participate effectively in a range of collaborative discussions (1-to-1, in groups, and teacher-led) with peers, on grades 9/10 topics, texts, and issues, building on each other's ideas clearly and persuasively.
  - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.
- D. Respond thoughtfully to various perspectives, summarize points of agreement and disagreement, and justify your own views. Make new connections in light of the evidence and reasoning presented.
- **SL.II.9-10.2.** Integrate multiple sources of information presented in diverse media or formats (example: visually, quantitatively, qualitatively, aurally), evaluating the credibility and accuracy of each source.

- **SL.AS.9-10.6.** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English.

### **Unit Understandings:**

*Students will understand that...*

- Performing in an ensemble requires the development of team-oriented skills
- Blend and intonation require uniformity of vowels across the ensemble, and adjusting the vowel depending on the register needed
- Vowel shapes, resonance, and placement affect vocal color.
- An ensemble needs to start and finish a musical phrase together
- The shaping of the musical phrases must be done with intention
- An ensemble needs to move the musical phrase forward or backward together at the same rate (crescendo, decrescendo)
- A performer needs to be aware of their presence within the ensemble sound, adjusting for balance needs.
- Developing an intent of the emotional or implied meaning behind them.
- Music is a layered and cumulative experience with one concept building on the next.  
(AAH, HG, LGBTQ, AAPI)

### **Unit Essential Questions:**

- What role does my voice play in the choir?
- How can my vocal technique contribute or detract from the group effort?
- How does my participation benefit the whole ensemble?
- How is solo singing different from group choral singing?
- Why is diction and articulation so important?
- Where is the tongue placed for performing consonants?
- What is a diphthong?
- How can a diphthong affect intonation and blend?
- What and when do vowels need to be altered to achieve the best alignment, intonation, and blend?
- How does the performer adjust vocal tone color?
- Where do I place diction in order to achieve the greatest clarity?
- How do alignment, breath, resonance, placement, and articulation work together to produce a healthy and supported sound?
- How are dynamics used to shape the phrasing of the song?
- What makes up the shaping of the musical line?
- How does developing the “subtext” of the song affect performance?

## Knowledge and Skills:

*Students will know...*

- Where to listen within the ensemble.
- How to adjust vocal technique to align vowels within the ensemble.
- How to modify vowels when needed.
- That proper body alignment, breath support, and posture in both sitting and standing performance positions will help to develop a forward, clear head voice with proper vocal range.
- How to blend the breaks/changes between the registers in the voice.
- The ability to perform with others in small and large ensembles.
- The five basic singing vowels and diphthongs are seen in choral literature through the use of the International Phonetic Alphabet (IPA).
- There are brighter and darker tones in the voice depending on the register.
- Explore how different vowel shapes, resonance, and placement affect vocal color.
- The importance of performing with clear diction and articulation.
- Where the tongue is placed in performing consonants.
- A variety of performance practices appropriate to different genres (AAH, HG, LGBTQ, AAPI)
- How to analyze the text to understand the meaning of the song (AAH, HG, LGBTQ, AAPI)
- How to develop the phrasing of a musical line
- Dynamics matter because they allow you to convey deep emotions in a relatively simple way.
- How to connect personally to the text or story, including exercises in facial expression, gesture, and posture that align with the music's mood. (AAH, HG, LGBTQ, AAPI)
- An expanding vocabulary of rhythms and rhythmic patterns, building on what was taught in previous experiences. (AAH, AAPI)

*Students will be able to...*

- Identify and demonstrate appropriate posture, breathing mechanics, and diction.
- Demonstrate correct tone production and provide self-analysis of individual vocal goals.
- Balance and blend within their section.
- Balance and blend within their ensemble.
- Develop an understanding of the four basics of vocal production, posture, breathing, phonation, and placement, and listening.
- Recognize vowels that need to be modified to achieve better intonation and blend.
- Identify and develop the different registers of their voice.
- Recognize proper body alignment, breath support, and posture in both sitting and standing performance positions to develop a forward, clear head voice.
- Develop uniformity of vowels, blend of tone, and smooth transition between head and chest voice within the ensemble.
- Articulate consonants with proper technique.

- Demonstrate a proper use of vocal diction, including properly singing the five basic singing vowels in the International Phonetic Alphabet (IPA) and properly placing consonants and diphthongs.
- Modify vowel placement to change tone (bright to dark) and how to accommodate vowels in the extreme upper vocal register.
- Develop how to create pure vowel sounds, and perform with a technique for uniform consonant placement.
- Shape the phrasing of the song through dynamics.
- Shape musical phrases with intention.
- Analyze the “subtext” through a study of the lyrics and spend some time reflecting on the singer’s emotional journey throughout the song. (AAH, HG, LGBTQ, AAPI)
- Discuss performance practices appropriate to different genres (AAH, HG, LGBTQ, AAPI)
- Perform musical passages with rhythmic accuracy with and without a metronome.
- Demonstrate a proficiency in the correct performance of notes/rhythms at varied tempi. (AAH, AAPI)
- Sight read with growing rhythmic pattern accuracy.
- Execute given rhythms through oral and tactile performance while maintaining internal subdivision. (AAH, AAPI)

## *EVIDENCE OF LEARNING*

### **Assessment:**

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- **Unit Final Assessment: Performance Assessment:** Assess students for factual information, concepts, and discrete skills. (may utilize online or recording resources)  
Choral Performance Assessment Rubric  
Musical Connections Assessment Rubrics  
Rehearsal Assessment Rubric
- **Self Assessment:** A process in which students collect information about their learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Student Conference:** One-on-one conversation with students to check their level of understanding.
- **Verbal Checks for Understanding:** Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences, problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider.

## Learning Activities:

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- Singing in Smaller Groups: Dividing the larger ensemble into smaller pods changes student listening responsibilities and increases personal accountability. Groups can be divided into similar voice parts or smaller SATB choirs.
- Circle Singing: Changing the performance setup so that listening responsibilities are different. Students need to adjust to new environments.
- Warmups and Exercises: Actively participate in daily physical and vocal warm-ups that promote vowel alignment, healthy tone production, active listening, balance and blend, and crisp diction. Building chords/voicings from the repertoire and reducing to a uniform vowel.
- Actively participate in any classroom discussions.
- Handouts or Worksheets as needed
- Peer or Self Journal/Responses
- Various media examples, including YouTube.com clips
- In-school master classes by approved industry professionals
- In class “workshop” sessions
- Rehearsal Assessments
- Performance Assessments

## RESOURCES

### Teacher Resources:

- Screencastify
- MusicTheory.net
- Musition
- Auralia
- NoteFlight
- Sight Reading Factory
- Soundation
- Lesson Plans
- www.youtube.com
- Palmer, W, Manus, M, Lethco, A. Alfred Adult Piano Method, Book One. Los Angeles: Alfred Publishing Company.
- Elliott, D. (2014). Music Matters: A New Philosophy of Music Education. Second edition. New York: Oxford University Press.
- Reimer, B. (2002). A Philosophy of Music Education. Third edition. Englewood Cliffs, N.J.: Prentice-Hall, Inc.

- Alsobrook, Joseph (2002). Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs. First Edition. Chicago, IL. Gia Publications.
- Edgar, Scott N. (2019). Music Education and Social Emotional Learning. First Edition. Chicago, IL. Gia Publications

**Equipment Needed:**

- Computers/Chromebook
- Internet Connectivity
- Document Camera / Projection White Board
- Electric Keyboard
- Sound System

## *UNIT OVERVIEW*

**Content Area:** Vocal Music

**Unit Title:** Responding: Connecting Music's Relationship to Emotion

**Target Course/Grade Level:** Mixed Chorus: Grades 9 - 12

**Unit Summary:** Music is a way for people to express themselves. This unit is designed to help students develop skills to evaluate and communicate about music and musical performances. Students will discuss the musical qualities in choral repertoire heard or studied that evoke various responses or emotions in listeners and performers. Students will use established criteria and appropriate musical terminology to write critiques of music and musical performances. This unit will build relationships between music, the other arts, and disciplines outside the arts.

**Approximate Length of Unit:** 6 weeks

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- **1.3D.12nov.Cr1a.** Create melodic, rhythmic, and harmonic ideas for simple melodies as well as chordal accompaniments for given melodies.
- **1.3D.12int.Cr1a.** Create melodic, rhythmic, and harmonic ideas for melodies over specified chord progressions or AB/ABA forms, as well as two to three-chord accompaniments for given melodies
- **1.3D.12prof.Cr1a.** Create melodic, rhythmic, and harmonic ideas for improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).
- **1.3C.12int.Pr5a.** Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances
- **1.3C.12prof.Pr5a.** Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
- **1.3C.12nov.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

- **1.3C.12int.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- **1.3C.12int.Pr6b.** Demonstrate an understanding of the context of the music through prepared and improvised performances.
- **1.3C.12prof.Pr6b.** Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
- **1.3C.12nov.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- **1.3C.12int.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

#### **Career Readiness, Life Literacies, and Key Skills:**

- **9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- **9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.
- **9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition.

#### **Interdisciplinary Connections and Standards:**

- **RI.11-12.3.** Analyze a complex set of ideas or a sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- **RI.11-12.4.** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- **RI.11-12.7.** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

#### **NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:**

- **NJSLSA.SL6.** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.
- **NJSLSA.L6.** Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

## Core SEL Competencies:

**Self Awareness:** The ability to accurately recognize one’s own emotions, thoughts, and values and how they influence behavior. The ability to accurately assess one’s strengths and limitations, with a well-grounded sense of confidence, optimism, and a “growth mindset.”

- Identifying emotions
- Accurate self-perception
- Recognizing strengths
- Self-confidence
- Self-efficacy

**Self-Management:** The ability to successfully regulate one’s emotions, thoughts, and behaviors in different situations — effectively managing stress, controlling impulses, and motivating oneself. The ability to set and work toward personal and academic goals.

- Impulse control
- Stress management
- Self-discipline
- Self-motivation
- Goal-setting
- Organizational skills

**Responsible Decision Making:** The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns, and social norms. The realistic evaluation of the consequences of various actions, and a consideration of the well-being of oneself and others.

- Identifying problems
- Analyzing situations
- Solving problems
- Evaluating
- Reflecting
- Ethical responsibility

## Unit Understandings:

*Students will understand that...*

- Performing musical works allows a student to expand his/her musical knowledge.
  - Music is a way for people to express themselves.
  - The elements of music reflect upon the composer’s choices and intent.
  - Knowledge can be gained through careful critique and analysis of musical performance.
  - Music is a layered and cumulative experience with one concept building on the next.
- (AAH, HG, LGBTQ, AAPI)

## Unit Essential Questions:

- What do I listen for in music?
- How do the elements of music help me to improve my understanding of musical performance?
- Why do we appreciate certain types of music and certain composers?
- How do the elements of music help to determine the importance of music in my life?
- What is the composer's intent?
- What musical choices have been made?
- What do the musical choices represent?

## Knowledge and Skills:

*Students will know...*

- How to compare two musical works and note similarities and differences in phrasing, tempo, dynamic levels, tone quality, and use of articulations.
- How to compare and contrast the musical vocabulary when discussing a musical work: phrasing, tempo, dynamics, tone quality, and articulations.
- How to shape musical phrases to create expressive, flowing vocal lines.
- How to adjust tone color (timbre) to reflect the emotional and stylistic demands of a piece.
- How to interpret lyrics and subtext to convey deeper meaning beyond the literal text.
- How to use dynamics effectively to enhance emotional contrast and musical storytelling.
- How articulation and diction influence clarity, mood, and character in vocal performance.
- How to maintain consistent breath support to sustain long phrases and dynamic control.
- How to analyze and apply stylistic elements appropriate to a variety of musical genres.
- How to build emotional connection and stage presence to communicate authentically with an audience.
- How to listen critically to their own and others' performances to identify and refine expressive choices.
- How to describe compositional elements in repertoire being studied that may convey a particular emotion or mood. (AAH, AAPI)
- How to discuss the musical qualities in musical repertoire heard or studied that evoke various responses or emotions in listeners and performers. (AAH, AAPI)

*Students will be able to...*

- Perform vocal phrases with expressive shaping and direction, using breath and dynamics intentionally.
- Modify their tone color to reflect changes in emotion, character, or musical style.
- Interpret and express the emotional subtext of lyrics through facial expression, tone, and phrasing.
- Apply dynamic contrast (e.g., crescendos, decrescendos, subito dynamics) to enhance musical storytelling.

- Use appropriate diction and articulation to clarify text and support the musical mood.
- Demonstrate breath control and support to sustain long phrases and manage challenging passages.
- Adapt their vocal approach based on the stylistic norms of different genres (e.g., classical, gospel, jazz, pop).
- Communicate the intended emotional message of a piece through facial expression, movement, and vocal expression.
- Analyze and reflect on their own and peer performances, offering specific, constructive feedback on artistic choices.
- Listen to recordings of music and analyze and discuss elements of the composition and interpretation.
- Analyze musical works being rehearsed and compositional elements that affect performance.
- Compare and contrast the terms under discussion: phrasing, tempo, dynamics, tone quality, and articulations.
- Explore the relationship of music and text in repertoire being studied, including understanding the text as literature and identifying musical devices that enhance its meaning.
- Connect personally to the text or story through facial expressions, gestures, and posture that align with the music's mood.
- Match tone to the emotion or style of the piece (e.g., bright for joy, dark for sorrow)
- Understand not just the literal meaning of lyrics, but the *emotional* or *implied* meaning behind them.
- Include exercises in facial expression, gesture, and posture that align with the music's mood.
- Explore culturally responsive techniques when singing music from non-Western traditions.
- Recognize how choral performance can be enhanced through related art forms such as dance and visual arts.
- Play a recording of two similar groups (high school to high school, for example) and compare the groups using each of the terms.

## ***EVIDENCE OF LEARNING***

### **Assessment:**

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- **Unit Final Assessment: Performance Hearing/Quiz:** Quizzes assess students for factual information, concepts, and discrete skills. (may utilize online or recording resources) Choral Performance Assessment Rubric  
Musical Connections Assessment Rubrics

## Rehearsal Assessment Rubric

- **Self Assessment:** A process in which students collect information about their learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Student Conference:** One-on-one conversation with students to check their level of understanding.
- **Verbal Checks for Understanding:** Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences, problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider.

### Learning Activities:

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- **Class Discussion:** even in smaller information chunks, for ex. padlet
- **Exit Cards:** Exit cards are written student responses to questions posed at the end of a class, learning activity, or the end of a day.
- **Journal Responses:** A process in which students collect information and communicate opinions about their musical process/journey. What do they hear? Why do they hear it? This process develops their progress toward their musical opinions, their intended learning goals, and plans the next steps in their learning.
- **Student Lesson/Conference:** One-on-one conversation with students to check their level of understanding.
- **Verbal Checks for Understanding:** Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences, problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider.

## *RESOURCES*

### Teacher Resources:

- Screencastify
- MusicTheory.net
- Musition
- Auralia
- NoteFlight

- Sight Reading Factory
- Soundation
- Lesson Plans
- Palmer, W, Manus, M, Lethco, A. Alfred Adult Piano Method, Book One. Los Angeles: Alfred Publishing Company.
- Elliott, D. (2014). Music Matters: A New Philosophy of Music Education. Second edition. New York: Oxford University Press.
- Reimer, B. (2002). A Philosophy of Music Education. Third edition. Englewood Cliffs, N.J.: Prentice-Hall, Inc.
- Alsobrook, Joseph (2002). Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs. First Edition. Chicago, IL. Gia Publications.
- Edgar, Scott N. (2019). Music Education and Social Emotional Learning. First Edition. Chicago, IL. Gia Publications

**Equipment Needed:**

- Computers
- Internet Connectivity
- LCD Projector
- White Board
- Electric Keyboard
- Sound System

## *UNIT OVERVIEW*

**Content Area:** Vocal Music

**Unit Title:** Responding: Connecting Music's Relationship to History and Culture

**Target Course/Grade Level:** Mixed Chorus: Grades 9-12

**Unit Summary:** Music throughout history has been a way for people to express themselves. A culture's traditions and history are told through its art. This unit is designed to help students explore the genres, style, composer, and historical background of the repertoire being studied. Students will develop skills to evaluate and communicate about music and musical performances. Students will use established criteria and appropriate musical terminology to write critiques of music and musical performances. This unit will build relationships between music, the other arts, and disciplines outside the arts.

**Approximate Length of Unit:** 4 weeks

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- **1.3B.12prof.Pr4a.** Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).
- **1.3B.12prof.Pr4b.** Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance.
- **1.3B.12prof.Pr4c.** Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creator's intent.
- **1.3C.12int.Pr6b.** Demonstrate an understanding of the context of the music through prepared and improvised performances.
- **1.3C.12nov.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- **1.3C.12int.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### **Career Readiness, Life Literacies, and Key Skills:**

- **9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- **9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.
- **9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition.

### **Interdisciplinary Connections and Standards:**

- **RI.11-12.3.** Analyze a complex set of ideas or a sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- **RI.11-12.4.** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- **RI.11-12.7.** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

### **NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:**

- **NJSLSA.SL6.** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.
- **NJSLSA.L6.** Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

### **Core SEL Competencies:**

**Self Awareness:** The ability to accurately recognize one’s own emotions, thoughts, and values and how they influence behavior. The ability to accurately assess one’s strengths and limitations, with a well-grounded sense of confidence, optimism, and a “growth mindset.”

- Identifying emotions
- Accurate self-perception
- Recognizing strengths
- Self-confidence
- Self-efficacy

**Social Awareness:** The ability to take the perspective of and empathize with others, including those from diverse backgrounds and cultures. The ability to understand social and ethical norms for behavior and to recognize family, school, and community resources and support.

- Perspective-taking
- Empathy
- Appreciating diversity
- Respect for others

**Responsible Decision Making:** The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns, and social norms. The realistic evaluation of the consequences of various actions, and a consideration of the well-being of oneself and others.

- Identifying problems
- Analyzing situations
- Solving problems
- Evaluating
- Reflecting
- Ethical responsibility

### Unit Understandings:

*Students will understand that...*

- Music is a way for people to express themselves.
- Music is a source for the most personal experience as well as the most communal.
- Music has influenced world cultures throughout history.
- The study, analysis, and resulting performance of choral literature (secular, sacred, folk songs, spirituals, popular, Broadway, multicultural, and world music) contribute not only to a comprehensive music education but also to the appreciation and respect of other world cultures and societies.
- Music has always been intertwined with various cultures. Various factors influenced how composers of different periods wrote their music and how society/culture acted in response to the artistic creation.
- Knowledge can be gained through careful critique and analysis of musical performance.
- Music is a layered and cumulative experience with one concept building on the next. (AAH, HG, LGBTQ, AAPI)
- Music reflects the historical and cultural context in which it was created, revealing societal values, events, and traditions (AAH, HG, LGBTQ, AAPI)
- Historical and cultural contexts influence musical elements such as melody, rhythm, harmony, and instrumentation (AAH, HG, LGBTQ, AAPI)
- Listening to and analyzing music from different cultures and periods enhances one's ability to appreciate and interpret musical works (AAH, HG, LGBTQ, AAPI)
- Reflecting on music's historical and cultural significance deepens one's connection to the music and informs performance decisions (AAH, HG, LGBTQ, AAPI)
- Music can serve as a tool for cultural preservation and cross-cultural understanding, bridging historical periods and global traditions (AAH, HG, LGBTQ, AAPI)

## Unit Essential Questions:

- What do I listen for in music?
- How do the elements of music help me to improve my understanding of musical performance?
- Why do we appreciate certain types of music and certain composers?
- How do the elements of music help to determine the importance of music in my life?
- What is the composer's intent?
- What musical choices have been made?
- What do the musical choices represent?
- How do music and the arts represent the culture of, period in which they come?
- What is the impact of the arts on culture and history?
- How do the traits of different cultures influence the music they produce?
- How does music reflect the historical events, societal values, and cultural traditions of the time and place in which it was created?
- In what ways do cultural and historical contexts influence the musical elements (e.g., melody, rhythm, harmony) of a piece?
- How can understanding the historical and cultural context of a piece of music deepen our appreciation and interpretation of it?
- How does music serve as a tool for preserving cultural identity and fostering cross-cultural understanding across periods and global traditions?
- How can reflecting on the historical and cultural significance of music inform our musical performances and creations?

## Knowledge and Skills:

*Students will know...*

- Develop an appreciation and understanding of the importance of music within culture.
- Develop the skills to understand how culture/society defines art and how art defines culture/society.
- How to compare musical works and note similarities and differences in phrasing, tempo, dynamic levels, tone quality, and use of articulations.
- How to compare and contrast the musical vocabulary when discussing a musical work: phrasing, tempo, dynamics, tone quality, and articulations.
- How to describe compositional elements in repertoire being studied that may convey a particular emotion or mood.
- How to discuss the musical qualities in musical repertoire heard or studied that evoke various responses or emotions in listeners and performers from other cultures or history.
- Key historical periods and events that have influenced the development of music, such as the Baroque era, the Harlem Renaissance, and the folk traditions of various cultures
- The cultural traditions and societal values reflected in music from different regions and communities, such as the use of pentatonic scales in East Asian music or the role of spirituals in African American history.

- How specific musical elements (e.g., melody, rhythm, harmony, key signatures) are influenced by historical and cultural contexts (1.2 History of the Arts and Culture).
- The emotional and aesthetic characteristics of music from different historical and cultural contexts
- The role of music in preserving cultural identity and fostering cross-cultural understanding, including examples like folk songs, spirituals, and global music traditions

*Students will be able to...*

- Listen to recordings of music and analyze and discuss elements of the composition and interpretation as they pertain to history/culture.
- Analyze musical works being rehearsed and compositional elements that affect performance.
- Analyze the cultural context of a piece of music, connecting it to specific traditions, identities, or geographic regions.
- Explain how historical and cultural contexts influence specific musical elements, such as melody, rhythm, harmony, or key signatures.
- Reflect on the emotional and aesthetic impact of a piece of music, connecting its historical and cultural context to its mood and meaning.
- Apply their understanding of historical and cultural contexts to inform piano performances, making intentional choices about dynamics, phrasing, or expression.
- Discuss how music preserves cultural identity and fosters cross-cultural understanding, using specific examples from different periods and traditions.

## ***EVIDENCE OF LEARNING***

### **Assessment:**

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- **Unit Final Assessment: Journal Responses:** A process in which students collect information and communicate opinions about their musical process/journey. What do they hear? Why do they hear it? This process develops their progress toward their musical opinions, their intended learning goals, and plans the next steps in their learning.  
Musical Connections Assessment Rubrics  
Rehearsal Assessment Rubric
- **Class Discussion:** even in smaller information chunks, for ex. padlet
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### **Learning Activities:**

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- Actively participate in any classroom discussions
- Handouts or Worksheets as needed
- Peer or Self Journal/Responses
- Various media examples, including YouTube.com clips
- In-school master classes by approved industry professionals
- Various Forms of Communicating: Vlog, Audio Interview or Podcast, Written Responses, Slide Show, etc

## ***RESOURCES***

### **Teacher Resources:**

- Lesson Plans
- <http://www.youtube.com>
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