

**Course Title – Girls Ensemble**

**Implement start year – 2014-2015**

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**Unit #2, topic – Sight Singing**

Students will be able to independently use their learning to analyze, perform and interpret a piece of music for rhythm, pitch, phrasing, and dynamics in order to achieve a higher level of musicianship.

**Stage 1 – Desired Results**

**Established Goals**

**2009 NJCCC Standard(s), Strand(s)/CPI #**  
(<http://www.nj.gov/education/cccs/2009/final.htm>)

**Common Core Curriculum Standards for Math and English**  
(<http://www.corestandards.org/>)

- 1.1.12.B.1 - Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
- 1.1.12.B.2 - Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
- 1.3.12.B.2 - Analyze how the elements of music are manipulated in original or prepared musical scores.

**21<sup>st</sup> Century Themes**

([www.21stcenturyskills.org](http://www.21stcenturyskills.org))

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy
- Environmental Literacy

**21<sup>st</sup> Century Skills**

*Learning and Innovation Skills:*

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Communication and Collaboration

*Information, Media and Technology Skills:*

- Information Literacy
- Media Literacy
- ICT (Information, Communications and Technology) Literacy

*Life and Career Skills:*

- Flexibility and Adaptability
- Initiative and Self-Direction
- Social and Cross-Cultural Skills
- Productivity and Accountability

	<input checked="" type="checkbox"/> Leadership and Responsibility
<p><b><u>Enduring Understandings:</u></b>  <i>Students will understand that . . .</i></p> <p><i>EU 1</i>        There is a hierarchy of note values that remain consistent regardless of meter.</p> <p><i>EU 2</i>        Each pitch correlates with a distinct solfege syllable and hand sign.</p> <p><i>EU 3</i>        The central tone can be discovered by analyzing the pitch relationships within a melodic line.</p> <p><i>EU 4</i>        Through the use of movable "do", the interval names and sound recognition remain the same from one key to another.</p> <p><i>EU 5</i>        By mastering the basic elements of sight singing, singers will have the tools to interpret the music on a higher level.</p>	<p><b><u>Essential Questions:</u></b></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> <li>• How does each note relate to one another rhythmically and mathematically?</li> </ul> <p><i>EU 2</i></p> <ul style="list-style-type: none"> <li>• How does each hand signal represent the change in pitch for the voice?</li> </ul> <p><i>EU 3</i></p> <ul style="list-style-type: none"> <li>• How do you determine the tonality of a piece of music?</li> </ul> <p><i>EU 4</i></p> <ul style="list-style-type: none"> <li>• What two solfege syllables are strongly connected in any given major key?</li> </ul> <p><i>EU 5</i></p> <ul style="list-style-type: none"> <li>• How does the shape of the musical phrase determine the dynamics?</li> </ul>
<p><b><u>Knowledge:</u></b>  <i>Students will know . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> <li>• how to recognize each rhythmic note.</li> </ul>	<p><b><u>Skills:</u></b>  <i>Students will be able to . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> <li>• write out the rhythmic notation under each note.</li> </ul>

<p><i>EU 2</i></p> <ul style="list-style-type: none"> <li>the essential aspects of the Kodaly Method (solfege syllable and Curwen handsigns).</li> <li>how to find "do" and "la" and determine which is the central tone in the melody.</li> </ul> <p><i>EU 4</i></p> <ul style="list-style-type: none"> <li>how to internalize each solfege syllable and interval recognition.</li> </ul> <p><i>EU5</i></p> <ul style="list-style-type: none"> <li>how to analyze a musical line for phrasing and breath markings.</li> </ul>	<p><i>EU 2</i></p> <ul style="list-style-type: none"> <li>audiate and match each tone with its correlating solfege syllable.</li> </ul> <p><i>EU 3</i></p> <ul style="list-style-type: none"> <li>write the solfege syllable under each note to discover the central tone and key.</li> </ul> <p><i>EU 4</i></p> <ul style="list-style-type: none"> <li>sing solfege syllables as Curwen handsigns are demonstrated by the teacher.</li> </ul> <p><i>EU5</i></p> <ul style="list-style-type: none"> <li>mark the score for breath marks and legato phrasing.</li> </ul>
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## Stage 2 – Assessment Evidence

### Recommended Performance Tasks:

### Other Recommended Evidence: *Tests, Quizzes, Prompts, Self-assessment, Observations, Dialogues, etc.*

- Students will independently sing their voice part's melodic line within a three part harmony using solfege syllables.

## Stage 3 – Learning Plan

**Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections:** *Each learning activity listed must be accompanied by a learning goal of A= Acquiring basic knowledge and skills, M= Making meaning and/or a T= Transfer.*

- The teacher will discuss the historical and musical importance of the Kodaly method. (A)
- The teacher will model and sing the individual Curwen hand-signs and solfege syllables. (A)
- Students will observe the conductor's modeling Curwen hand-signs and sing the correlating pitches. (M)
- Students will analyze a melody from choral literature by finding "do" and then write the rhythm and solfege syllable names under each note. (M)
- Students will break into groups and learn a song together from "The King's Singers Book of Rounds, Canons and Partsongs" by counting the rhythm, singing the solfege syllables and finally adding the lyrics. The groups will then perform their individual songs for the other groups. (T)
- Students will take a choral score of their choosing and analyze the melodic line for breath, phrasing, dynamics and diction. They will mark the score and be able to teach the class the aspects that will make a good performance. (T)
- Students will be presented with a piece of music, decide which type of scale is being used, and sing on sight the appropriate pitches, using the standard solfege syllables as well as those solfege syllables associated with the chromatic scale. (T)

