

MADRIGALS - 5680

Course Scope:

This one-year course is offered for the purpose of allowing students to perform in an ensemble which has a selected membership and which specializes in performing a particular type of literature. Madrigal Ensemble specializes in contrapuntal music of the 16th, 17th, and 18th Century. This course may be repeated for credit. This course will fulfill the one arts/humanities credit required for graduation.

Course Goals:

1. To demonstrate more complex examples of the elements of music.
2. To demonstrate proper singing techniques.
3. To demonstrate appropriate ensemble skills.
4. To demonstrate appropriate interpretation.
5. To realize all of the components of a successful performance.
6. To analyze, listen to and describe varied choral repertoire.
7. To apply specific musical criteria in evaluating their own musical performance and those of similar or exemplary models.
8. To further develop the understanding of the relationships between music, the other arts, and disciplines outside of the arts.
9. To demonstrate knowledge of the historical period and cultural diversity of the music performed.
10. To understand the possibilities of continuing involvement with choral music throughout life.

COURSE STRUCTURE

PERFORMANCE OBJECTIVES

1.	ELEMENTS OF MUSIC	1.1	-	1.13
	Time Signatures Note Values Clefs Tempi Dynamics Rhythmic Sight-reading Intervals Melodic Sight-reading Key Signatures Expressive Indications Notation Symbols Rhythmic Dictation Melodic Dictation			
2.	VOCAL PRODUCTION	2.1	-	2.9
	Posture Breath Support Vowel Placement Tone Quality Vocal Placement Intonation Diction Dynamics Focus			
3.	ENSEMBLE SKILLS	3.1	-	3.6
	Blend Balance Techniques Basic Conducting			
4.	INTERPRETATION	4.1	-	4.2
	Phrasing Treatment of Text			
5.	PERFORMANCE	5.1	-	5.8
	Preparation Presentation Etiquette District/State Performance Opportunities Organizational Behavior Ensemble Goals Building Leadership and Responsibility			
6.	ANALYSIS	6.1	-	6.4
	Ensemble Performances			

7.	DISCRIMINATION SKILLS	7.1	-	7.2
	Performance Assessment			
8.	MUSIC ACROSS THE CURRICULUM	8.1	-	8.4
	Artistic Processes			
	Artistic Roles			
	Interdisciplinary Relationships			
	Incorporating the Other Arts			
9.	MUSICAL STYLE AND REPERTOIRE	9.1	-	9.2
	Performance			
	Suggested Literature			
10.	LIFELONG LEARNING	10.1	-	10.3
	Careers			
	Consumer			
	Music Participation			

1. ELEMENTS OF MUSIC

- 1.1 THE STUDENT WILL IDENTIFY AND INTERPRET THE TIME SIGNATURES OF 4/4, 3/4, 2/4, 6/8, 9/8, 12/8, 2/2, 5/4, AND 7/8. (1, 4, 6) (NS 5)**

- 1.1.A SUGGESTION: Review the function of the top number in the time signature.
- 1.1.B SUGGESTION: Have the students compose four bar rhythms on the board in a given time signature.
- 1.1.C SUGGESTION: Have the students label the beats in each bar and clap or play the above measures.
- 1.1.D SUGGESTION: Review the function of the bottom number in the time signature.
- 1.1.E SUGGESTION: Discuss natural accents in each time signature.
- 1.2 THE STUDENT WILL RECOGNIZE QUARTER, HALF, WHOLE, EIGHTH, AND SIXTEENTH NOTES INCLUDING DOTTED RHYTHMS AND THEIR EQUIVALENT RESTS. (1, 4, 6) (NS 5)**
- 1.2.A SUGGESTION: Have the students identify common note values and corresponding rests.
- 1.2.B SUGGESTION: Have the students write the number of beats under each note.
- 1.2.C SUGGESTION: Have the students clap note value sequences as written in the music.
- 1.2.D SUGGESTION: Have the students compose four measure phrases to be used as rhythmic reading exercises in class.
- 1.2.E SUGGESTION: Have the students count their individual voice parts using numbers.
- 1.3 THE STUDENT WILL RECOGNIZE THE RELATIONSHIP BETWEEN THE BASS AND TREBLE CLEFS. (1, 4, 6) (NS 5)**
- 1.3.A SUGGESTION: Use diagrams of the grand staff in conjunction with the piano keyboard.
- 1.3.B SUGGESTION: Have students identify the notes in both treble and bass clefs including ledger lines.
- 1.4 THE STUDENT WILL DEMONSTRATE VARIOUS TEMPO MARKINGS. (NS 5)**
- 1.4.A SUGGESTION: Have the students experience the singing of pieces with a variety of tempi.

Examples:
 - a. Allegro
 - b. Lento
 - c. Moderato/Andante
 - d. Ritardando
 - e. Accelerando
 - f. Meno mosso
 - g. Piu mosso
- 1.4.B SUGGESTION: Have the students sing scales at slow, medium, and fast tempi, keeping a steady pulse and articulating precisely together.
- 1.5 THE STUDENT WILL INTERPRET DYNAMIC MARKINGS. (1, 3, 4) (NS 5)**

- 1.5.A SUGGESTION: Choose selections with a variety of dynamic levels.
- 1.5.B SUGGESTION: Have the students practice basic dynamics during warm-ups.
- 1.5.C SUGGESTION: Have the students demonstrate proper crescendo and decrescendo techniques.
- 1.6 THE STUDENT WILL COUNT AND CLAP EIGHT MEASURE PHRASES OF MODERATE TO COMPLEX RHYTHMIC NOTATION.
(1, 4, 6) (NS 5)**
- 1.6.A SUGGESTION: Practice reading rhythms in a variety of time signatures.
- 1.6.B SUGGESTION: Have the students clap rhythm patterns taken from the music.
- 1.6.C SUGGESTION: Have the students sing selected literature, counting aloud the rhythms in the respective parts.
- 1.7 THE STUDENT WILL SING DIATONIC INTERVALS WITH PROPER INTONATION.
(1, 2) (NS 1, 5)**
- 1.7.A SUGGESTION: Use familiar songs to identify the intervals to include major, minor, augmented, diminished, and perfect intervals.
- 1.7.B SUGGESTION: Have students identify when they are singing half steps and whole steps.
- 1.7.C SUGGESTION: Have the students demonstrate a major, minor, pentatonic, chromatic and whole tone scale in different keys.
- 1.8 THE STUDENT WILL BE ABLE TO SIGHT-SING MODERATE TO COMPLEX MELODIC PHRASES UTILIZING DIATONIC INTERVALS WITH VARIOUS RHYTHMIC PATTERNS.
(1, 2, 3, 4) (NS 1, 5)**
- 1.8.A SUGGESTION: Utilize a variety of sight singing texts that gradually increase in difficulty as students become more proficient.
- 1.9 THE STUDENT WILL IDENTIFY MAJOR AND MINOR KEY SIGNATURES.
(1) (NS 5)**
- 1.9.A SUGGESTION: Introduce the circle of fifths to the students.
- 1.9.B SUGGESTION: Once major keys are learned, introduce the relative minor keys to each major key.
- 1.9.C SUGGESTION: Have students identify the key signatures of each piece of music.
- 1.10 THE STUDENT WILL IDENTIFY EXPRESSIVE INDICATIONS IN MUSIC NOTATION.
(1, 4, 5, 6) (NS 1, 5)**
- 1.10.A SUGGESTION: Have the students demonstrate such expressive indications as:
- Examples:
- a. Forte
 - b. Piano
 - c. Crescendo

- d. Decrescendo
- e. Diminuendo
- f. Ritardando
- g. Rallentando
- h. Niente
- i. Dolce
- j. Messa di voce

1.10.B SUGGESTION: Have the students perform literature utilizing expressive indications.

**1.11 THE STUDENT WILL IDENTIFY NOTATION SYMBOLS.
(1) (NS 5)**

1.11.A SUGGESTION: Have the students explain the following notation symbols as they are introduced.

Examples:

- a. Repeat Sign
- b. First and Second Endings
- c. Fermata
- d. Da Capo
- e. Double Bar
- f. Dal Segno
- g. Fine
- h. Tenuto
- i. Grand Pause

1.11.B SUGGESTION: Have the students perform literature utilizing notation symbols.

1.11.C SUGGESTION: Have each student write down the term and add it to their vocabulary list.

**1.12 THE STUDENT WILL BE ABLE TO WRITE RHYTHMIC PASSAGES AS DICTATED BY THE INSTRUCTOR.
(1) (NS 5)**

1.12.A SUGGESTION: Have students record simple rhythmic passages as dictated by the instructor using 4/4, 3/4, 2/4, 6/8, 9/8, 12/8, 2/2, 5/4, AND 7/8 time signatures.

1.12.B SUGGESTION: Have students record simple rhythmic passages as dictated by a fellow student using 4/4, 3/4, 2/4, 6/8, 9/8, 12/8, 2/2, 5/4, AND 7/8 time signatures.

**1.13 THE STUDENT WILL BE ABLE TO WRITE MELODIC PASSAGES AS DICTATED BY THE INSTRUCTOR.
(1) (NS 5)**

1.13.A SUGGESTION: Have students record a simple, single-line melodic passage as dictated by the instructor using whole, half, quarter, eighth, sixteenth and dotted notes.

1.13.B SUGGESTION: Have students record a simple, single-line melodic passage as dictated by a fellow student using whole, half, quarter, eighth, sixteenth and dotted notes.

1.13.C SUGGESTION: Have students record a simple, two-part fragment (four-eight measures) as dictated by the instructor using whole, half, quarter, eighth, sixteenth notes.

2. VOCAL PRODUCTION

2.1 THE STUDENT WILL DEMONSTRATE CORRECT POSTURE WHILE SITTING OR STANDING.
(2,5) (NS 1)

2.1.A SUGGESTION: Have student demonstrate the three levels of posture.

Level 3: Sitting back in the chair in a relaxed position waiting for instruction.

Level 2: Sitting forward in the chair with back erect, head in line with body, and feet placed on the floor.

Level 1: Standing with back erect, shoulders down, and knees slightly bent, not locked.

2.2 THE STUDENTS WILL BE ABLE TO DEMONSTRATE PROPER BREATHING TECHNIQUES NECESSARY FOR SUPPORTING TONE.
(2, 3, 5) (NS 1)

2.2.A SUGGESTION: Have students practice breathing with an open throat, raised soft palate, and inaudible breathing.

2.2.B SUGGESTION: Have students inhale from the diaphragm and release the air gradually, using the technique of staggered breathing.

2.3 THE STUDENT WILL DEMONSTRATE PROPER VOCAL PLACEMENT.
(2, 5) (NS 1)

2.3.A SUGGESTION: Use different examples to create a raised soft palate for proper vowel placement.

Examples:

- a. Surprise effect
- b. Backwards megaphone
- c. Pear shape
- d. Yawn
- e. The local beauty queen look when she wins
- f. Fish lips and rabbit teeth

2.4 THE STUDENT WILL DEMONSTRATE DIFFERENT TONE QUALITIES APPROPRIATE TO THE LITERATURE.
(2, 3, 4, 5, 9) (NS 1)

2.4.A SUGGESTION: Have students discuss the various tone colors available to the human voice.

2.4.B SUGGESTION: Discuss timbre with students.

2.5 THE STUDENT WILL EMPLOY CORRECT VOCAL PLACEMENT.
(2, 3, 4, 5) (NS 1)

2.5.A SUGGESTION: Practice finding all vocal registers, with particular attention to smooth transitions in all voices, and use of the falsetto in the men's voices.

2.5.B SUGGESTION: Have students sing yodeling exercises.

2.6 THE STUDENT WILL ASSESS INTONATION DISCREPANCIES.
(2, 3, 5) (NS 1)

2.6.A SUGGESTION: Have students employ correct posture, breath support and vocal placement to solve intonation problems.

2.6.B SUGGESTION: Have students get relative pitch by memorizing middle C in the voice.

**2.7 THE STUDENT WILL DEMONSTRATE CORRECT ARTICULATION OF BEGINNING AND ENDING CONSONANTS WHILE MAINTAINING UNIFORM VOWEL PLACEMENT.
(2, 3, 4, 5) (NS 1)**

2.7.A SUGGESTION: Have students demonstrate the difference between voiced and unvoiced consonants.

2.7.B SUGGESTION: Have students sing vowels only throughout the song. Then add consonants without interrupting the flow of the sound.

2.7.C SUGGESTION: Have students practice using diction exercises.

Examples:

- a. Lips, Teeth, Tip of the Tongue
- b. Many Mumbling Mice
- c. Rubber Baby Buggy Bumpers

**2.8 THE STUDENT WILL SING AT VARIOUS DYNAMIC LEVELS WHILE MAINTAINING CORRECT BREATH SUPPORT AND TONE QUALITY.
(2, 3, 4, 5) (NS 1)**

2.8.A SUGGESTION: Have students demonstrate proper crescendo and decrescendo techniques while maintaining correct breath support.

2.8.B SUGGESTION: Have students apply correct dynamic techniques to the literature while maintaining proper breath support and tone quality.

**2.9 THE STUDENT WILL BE ABLE TO DEMONSTRATE A FOCUSED TONE.
(2, 3, 5) (NS 1)**

2.9.A SUGGESTION: Have students sing oo while quickly circling pursed lips with index finger.

2.9.B SUGGESTION: Have students place their fingers over the facial mask while singing an mmm to feel the vibrations.

2.9.C SUGGESTION: Have students inhale using a yawn to facilitate proper use of the open throat.

3. ENSEMBLE SKILLS

**3.1 THE STUDENT WILL UTILIZE MATCHING VOWEL SOUNDS TO ENHANCE THE ENSEMBLE BLEND.
(2, 3, 5) (NS 1)**

3.1.A SUGGESTION: Have small ensembles (groups of 4 to 5) sing simple unison melodies to learn to listen for appropriate blend.

3.1.B SUGGESTION: Have a student or group of students exaggerate bright, spread vowels as the rest of the ensemble sings long, tall, rounded vowels. Discuss the difference in the blend.

3.2.C SUGGESTION: Have students place hands on the sides of their face with the back of hands placed upside down, fingers facing the floor.

**3.2 THE STUDENT WILL VARY HIS/HER VOLUME LEVEL TO ALLOW ALL PARTS TO BE HEARD IN ADDITION TO HIS/HER OWN SINGING VOICE.
(2, 3, 5) (NS 1)**

3.2.A SUGGESTION: Have the students develop an awareness of listening to other sections within the ensemble while adjusting their dynamics to the ensemble to the entity.

3.2.B SUGGESTION: Record the students during rehearsal and have them analyze the balance of the ensemble.

**3.3 THE STUDENT WILL DEMONSTRATE HOW TO ATTACK PITCHES ACCURATELY WITHOUT SCOOPING OR SLIDING UNLESS STYLISTICALLY CORRECT.
(2, 3, 4, 5) (NS 1)**

3.3.A SUGGESTION: Ask students to visualize dropping the pitch from above.

3.3.B SUGGESTION: Have the students discuss their own visualizations.

3.3.C SUGGESTION: Practice using the correct pitch on the initial vowel sound or phonated consonant.

**3.4 THE STUDENT WILL DEMONSTRATE PROPER USE OF STAGGERED BREATHING.
(2, 3, 5) (NS 1)**

3.4.A SUGGESTION: Practice singing America using long phrases that require staggered breathing. Next, apply concepts learned to phrases in current literature.

3.4.B SUGGESTION: Discuss with students the importance of stagger breathing on vowels, not consonants.

3.4.C SUGGESTION: Review with the students about silent breaths using imagery such as drinking in the breath as you would drink a glass of water.

**3.5 THE STUDENT WILL DISPLAY THE ABILITY TO FOLLOW A CONDUCTOR.
(3, 5) (NS 1)**

3.5.A SUGGESTION: Review the function of a conductor.

3.5.B SUGGESTION: Have the students practice following the conductor starting and ending quarter notes.

3.5.C SUGGESTION: Have the students practice following the conductor while singing warm-ups in various time signatures.

3.5.D SUGGESTION: Sing pieces utilizing a variety of dynamics and tempi.

3.5.E SUGGESTION: Vary the stylistic interpretation of a particular piece to encourage students to be flexible and attentive to the conductor.

**3.6 THE STUDENT WILL DEMONSTRATE BASIC CONDUCTING SKILLS
(3, 4, 5) (NS 1, 2, 6)**

3.6.A SUGGESTION: Draw the conducting patterns for 2, 3, and 4 on the board. Have the students practice conducting these patterns.

- 3.6.B SUGGESTION: Demonstrate the various gestures for conducting the basic dynamics. Have the students practice conducting these patterns.
- 3.6.C SUGGESTION: Have the students practice conducting while singing incorporating both a steady beat and appropriate dynamic changes.
- 3.6.D SUGGESTION: Have the students conduct and prepare small ensembles to perform on concerts and in Solo and Ensemble Festival.

4. INTERPRETATION

4.1 THE STUDENT WILL SING MUSICALLY WITH APPROPRIATE PHRASING. (2, 3, 4, 5) (NS 1)

- 4.1.A SUGGESTION: Discuss the components of a phrase (beginning, ending, and climax).
- 4.1.B SUGGESTION: Discuss the use of messa di voce with the students.

4.2 THE STUDENT WILL BE ABLE TO DEMONSTRATE APPROPRIATE USES FOR THE TREATMENT OF TEXT. (2, 4, 5) (NS 1)

- 4.2.A SUGGESTION: Have students practice word painting to enhance the text.
- 4.2.B SUGGESTION: Have students speak text as poetry to discover appropriate word stress.

5. PERFORMANCE

5.1 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF ESSENTIAL COMPONENTS NECESSARY IN PREPARING A PERFORMANCE. (3, 4, 5, 7)

- 5.1.A SUGGESTION: Have students rehearse (if possible) in the performance hall prior to the performance for the purpose of testing acoustics.
- 5.1.B SUGGESTION: Have students arrange for the publicity of the event.
- 5.1.C SUGGESTION: Have students prepare the concert hall for the performance.
- 5.1.D SUGGESTION: Have students prepare their uniforms well in advance.
- 5.1.E SUGGESTION: Have students rehearse in the manner that they will be performing during a concert or event.

5.2 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF STAGE PRESENCE. (3, 4, 5, 7)

- 5.2.A SUGGESTION: Have students demonstrate eye contact with the director at all times.
- 5.2.B SUGGESTION: Have students visually show emotional involvement with the music during the performance.

5.2.C SUGGESTION: Have students realize that the performance begins even before they enter the performance area.

**5.3 THE STUDENT WILL BE ABLE TO DISPLAY PROPER CONCERT ETIQUETTE AT ALL PERFORMANCES.
(5) (NS 6)**

5.3.A SUGGESTION: Have students become aware of proper audience response.

5.3.B SUGGESTION: Have soloists demonstrate the ability to respond to applause.

5.3.C SUGGESTION: Have students demonstrate attentiveness during the performance.

5.3.D SUGGESTION: Have students follow-up with appropriate acknowledgments.

5.4.E SUGGESTION: Conduct a class discussion in which students are reminded that they represent their school while in choir uniform.

**5.5 THE STUDENT WILL BECOME KNOWLEDGEABLE IN DISTRICT AND STATEWIDE OPPORTUNITIES TO FURTHER THEIR INDIVIDUAL GROWTH AND PERFORMANCE ABILITIES.
(5, 10) (NS 1)**

5.5.A SUGGESTION: Have students prepare selected audition material and audition for district honor choir and all-state honor choir.

5.5.B SUGGESTION: Have students prepare appropriate solo and/or ensemble material to perform at district solo and ensemble festival.

5.5.C SUGGESTION: Have students prepare selected audition material for ACDA and MENC national and regional honor choirs

**5.6 STUDENTS WILL DEMONSTRATE APPROPRIATE ORGANIZATIONAL BEHAVIOR/PRINCIPLES.
(5)**

5.6.A SUGGESTION: Have students write down all events in a calendar/day planner as soon as they are announced. Include concert schedule for the year in class expectations.

5.6.B SUGGESTION: Conduct a class discussion on the process of getting ready for a performance and the importance of all members being present at the performance. Have students and parents sign a statement acknowledging course requirements.

**5.7 THE STUDENTS WILL IDENTIFY THE GOALS FOR THAT GIVEN YEAR.
(5)**

5.7.A SUGGESTION: Conduct a class discussion concerning the school year and the goals for the ensemble, as well as each individual's goals.

5.7.B SUGGESTION: Have the students write down ensemble and individual goals at the beginning of the year. Review and discuss the effectiveness of the goals at the end of the year.

5.7.C SUGGESTION: Share the National Music Standards with the students and explain their importance. Conduct a class discussion as to how these goals will be met.

**5.8 THE STUDENTS WILL DEMONSTRATE LEADERSHIP SKILLS
(5)**

- 5.8.A SUGGESTION: Have students attend a leadership seminar and use what they have learned.
- 5.8.B SUGGESTION: Have students elect officers to help with any choir events and responsibilities.

6. ANALYSIS

**6.1 THE STUDENT WILL ACHIEVE UNITY OF PERFORMANCE WITH THE OTHER MEMBERS OF HIS/HER SECTION WHILE UNDERSTANDING THE HARMONIC ROLE WITH HIS/HER SECTION IN THE CHOIR.
(3, 5, 6, 7) (NS 1, 6, 7)**

- 6.1.A SUGGESTION: Have the students review concepts relative to intonation.
- 6.1.B SUGGESTION: Have the students rehearse as sections, concentrating on difficult intonation passages.
- 6.1.C SUGGESTION: Have the students sing scales, arpeggios, and literature taking care to match intonation, tempo, articulation and dynamics precisely within the ensemble.
- 6.1.D SUGGESTION: Have the students listen to isolated parts of literature to determine a harmonic significance of each part.
- 6.1.E SUGGESTION: Have the students determine the difficult sections in the literature they are working on. Discuss possible ways to approach these sections.

**6.2 THE STUDENT WILL IDENTIFY THEMES, MOTIFS, PERFORMANCE QUALITY, STYLE, AND EXPRESSIVE CAPABILITIES WHILE LISTENING TO ARTISTS THROUGH LIVE PERFORMANCES AND RECORDINGS.
(6) (NS 6, 7)**

- 6.2.A SUGGESTION: Have the students listen to recordings and live performances concentrating on determining the period in which the music was written.
- 6.2.B SUGGESTION: Have the students listen to a theme or motif of the musical piece in isolation. Then have the students listen to the composition as a whole.
- 6.2.C SUGGESTION: Have the students listen to recordings and live concerts, recognizing the sensitivity inherent in the performances and the communicative possibilities through expression, timbre, and use of voicing/instrumentation.

**6.3 THE STUDENT WILL DESCRIBE THE MUSIC PLAYED IN A GIVEN ORAL EXAMPLE USING APPROPRIATE TERMINOLOGY.
(6, 7) (NS 6)**

- 6.3.A SUGGESTION: Have students analyze the uses of elements of music in the aural example.
- 6.3.B SUGGESTION: Have students identify the musical form of the aural example.

6.3.C SUGGESTION: Have students demonstrate their recognition of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their description of the aural example.

6.3.D SUGGESTION: Have students identify the meter of the aural example.

**6.4 THE STUDENT WILL DESCRIBE THE EVENTS IN AN AURAL EXAMPLE OF PROGRAM MUSIC.
(6) (NS 6, 7)**

6.4.A SUGGESTION: Present the story of the music about to be heard and have students make a list of musical characteristics they would use to describe the events of the story. (i.e. - Smetana's The Moldau)

6.4.B SUGGESTION: Have students listen to the entire work from 6.4.A and have them identify by raising their hands the familiar themes which point out events within the story.

6.4.C SUGGESTION: Play the musical themes used to describe the events from the example used in 6.4.A and ask students to match the theme with the appropriate action.

7. DISCRIMINATION SKILLS

**7.1 THE STUDENT WILL ASSESS WHETHER A PIECE OF MUSIC IS BEING PERFORMED IN CORRECTLY.
(3, 4, 5, 6, 7) (NS 6, 7)**

7.1.A SUGGESTION: Have the students listen to recorded music while following the score, concentrating on components of the performance.

Examples:

- a. Pitch
- b. Intonation
- c. Rhythm
- d. Tempi
- e. Form
- f. Expression
- g. Phrasing
- h. Dynamics
- i. Articulation
- j. Style
- k. General performance aspects

7.1.B SUGGESTION: Have the students evaluate a recording of their own performances, both verbally and written.

7.1.C SUGGESTION: Have the students critique other students' performances of solo and ensemble works.

7.1.D SUGGESTION: Have the students listen to popular music, making critical judgments as to the quality of the performance.

**7.2 THE STUDENT WILL COMPARE PERFORMANCE STYLES OF INDIVIDUAL ARTISTS AND ENSEMBLES.
(6, 7) (NS 6, 7)**

7.2.A SUGGESTION: Have the students listen to several recordings of artists performing a specific piece, listening for differences in interpretations.

7.2.B SUGGESTION: Have the students sing simple works, varying the style of performance each time.

8. MUSIC ACROSS THE CURRICULUM

8.1 THE STUDENT WILL EXPLAIN HOW ELEMENTS, ARTISTIC PROCESSES, AND ORGANIZATIONAL PRINCIPLES ARE USED IN SIMILAR AND DISTINCTIVE WAYS IN THE VARIOUS ART FORMS. (8) (NS 8)

8.1.A SUGGESTION: Have students identify, define, and compare common terms used by the various arts forms.

Examples:

- a. Form
- b. Contrast
- c. Color
- d. Line
- e. Texture

8.1.B SUGGESTION: Have students compare how a historic event is presented by the various art forms.

Examples:

- a. The story of Romeo and Juliet in literature, music, dance, and theatre
- b. Compare the events of the War of 1812 to Tchaikovsky's depiction in The 1812 Overture.
- c. The depiction of the Wild West in literature, arts, and Aaron Copland's Ballet Suite

8.1.C SUGGESTION: Have students identify a specific event, scene, or emotion and describe what devices and materials would be used to convey this in the various art forms.

Examples:

- a. Sunset
- b. Sadness
- c. War

8.2 THE STUDENTS WILL EXPLAIN AND COMPARE THE ROLES OF CREATORS, PERFORMERS, AND OTHERS INVOLVED IN THE PRODUCTION AND PRESENTATION OF THE ARTS. (8) (NS 8)

8.2.A SUGGESTION: Discuss the roles and traditions of artists in the Renaissance period.

8.2.B SUGGESTION: Discuss the influence the church has had on the development of music and art.

8.3 THE STUDENT WILL EXPLAIN WAYS IN WHICH THE PRINCIPLES AND SUBJECT MATTER OF VARIOUS DISCIPLINES OUTSIDE THE ARTS ARE INTERRELATED WITH THOSE OF MUSIC. (8) (NS 8)

8.3.A SUGGESTION: Have students identify how other subjects they are learning in school are related to music.

Examples:

- a. Counting rhythms, time signatures, and music theory are related to math.
- b. Music terminology is related to foreign language.
- c. Folk songs are related to geography, culture, and history.
- d. The acoustics of music is directly related to physics.
- e. The movement of music relates to physical education.
- f. The poetry of the text is related to language arts.

8.4 THE STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF HOW MUSIC RELATES TO THE OTHER ARTS.

- 8.4.A SUGGESTION: Have the students compare and contrast artwork and architecture from the Medieval and Renaissance periods and relate it to the music style and performance practice of that period.
- 8.4.B SUGGESTION: Have the students demonstrate a basic knowledge of some folk dances of the Renaissance period.
- 8.4.C SUGGESTION: Have the students read and discuss material from various plays. (i.e. - Shakespeare)
- 8.4.D SUGGESTION: Have the students identify various instruments from the Medieval and Renaissance periods.

9. MUSICAL STYLE AND REPERTOIRE

9.1 THE STUDENT WILL BE ABLE TO PERFORM CHORAL LITERATURE FROM THE RENAISSANCE PERIOD OR MUSIC WRITTEN IN THE STYLE OF THE RENAISSANCE PERIOD USING PROPER VOCAL PRODUCTION AND TECHNIQUE. (2, 3, 4, 5, 9) (NS 1, 9)

- 9.1.A SUGGESTION: Introduce and discuss the respective historical aspects and composer backgrounds of the literature being rehearsed.
- 9.1.B SUGGESTION: Have students sing vocal warm-ups using the various stylistic techniques of the period.
- 9.1.C SUGGESTION: Discuss the text of the piece and how it relates to the period.
- 9.1.D SUGGESTION: Have students perform the literature in a performance venue conducive to the original content of the composer.

9.2 SUGGESTED LITERATURE AND SOURCES

- 9.2.A The King's Singers' Madrigals in 4 Parts, Volume 1
Faber Music LTD - Dist. Hal Leonard
- 9.2.B Invitation to Madrigals, Volumes 1-11 (Various Composers)
Stainer and Bell, 82 High Road, London N2 9PW
Galaxy Music Corp., NY
- 9.2.C. The A cappella Singer, Mixed Voices
Edited by H. Clough-Leigher
E.C. Schirmer, Boston
- 9.2.D Renaissance to Baroque - Three Centuries of Choral Music, Volume 3
Lehman Engel, Editor

- Harold Flammer, Publisher
- 9.2.E The Golden Age of the Madrigal
Alfred Einstein, Editor
G. Schirmer
- 9.2.F The Oxford Book of English Madrigals
Philip Ledger, Editor
Oxford University Press, Publisher
- 9.2.G The Oxford Book of Tudor Anthems
Christopher Morris, Editor
Oxford University Press, Publisher
- 9.2.H The Shorter New Oxford Book of Carols
Hugh Keyte and Andrew Parrott, Editors
Oxford University Press, Publisher
- 9.2.I Renaissance Voices - Introduction to the Italian Madrigal for Four Voices; The Flower of the Italian Madrigal for Mixed Voices, Volumes I and II
Jerome Roche, Editor
Galaxy Music Corporation, Publisher

10. LIFELONG LEARNING

10.1 THE STUDENT WILL IDENTIFY VARIOUS CAREER OPPORTUNITIES IN THE FIELD OF MUSIC. (10) (NS 8)

- 10.1.A SUGGESTION: Discuss a variety of careers, including performance opportunities, teaching opportunities, and related fields of composing and engineering.
- 10.1.B SUGGESTION: Provide students with brochures from professional organizations, music unions, or the music industry which describe career opportunities in music.
- 10.1.C SUGGESTION: Have students discuss employment opportunities, skills training, rewards and salary ranges of various jobs in music.

Examples

- a. Performance
1. Conductor
 2. Soloists
 3. Professional choral musician
 4. Professional accompanist
 5. Composer/arranger/copyist
 6. Sound/recording engineer
 7. Booking agent
- b. Teaching
1. Music Teacher
 2. Studio Instructor
 3. Educational television, music teacher
 4. Composer-school choral literature
 5. Author-method books
 6. Music supervisor/administrator
- c. Other
1. Piano technician
 2. Music critic
 3. Instrument repair person
 4. Music store owner
 5. Music producer
 6. Music retailer

**10.2 THE STUDENT WILL RECOGNIZE HIS/HER ROLE AS A CONSUMER OF MUSIC.
(10) (NS 8)**

10.2.A SUGGESTION: Use billboard charts to study musical trends.

10.2.B SUGGESTION: Host and discuss community performances.

10.2.C SUGGESTION: Read current events articles dealing with the performing arts.

10.2.D SUGGESTION: Conduct surveys of musical purchasing habits.

**10.3 THE STUDENT WILL GIVE EXAMPLES OF CONTINUED OPPORTUNITIES FOR MUSICAL
PARTICIPATION.
(10) (NS 8)**

10.3.A SUGGESTION: Discuss scholarship opportunities for participants in performance organizations.

10.3.B SUGGESTION: Invite guest speakers from community performing organizations.