

49 New Generation Sunshine Standards, Objectives, and Learning Activities for Grades 9-12

- I. MU.912.C.1.1: Apply listening strategies to promote appreciation and understanding of unfamiliar musical works.
 - a. Objective: SWBAT, listening to a completely new song, identify, and eventually use their bodies to react to, a specific musical element that is shared with a song that students HAVE seen before.
 - b. Learning Activity: Teacher will begin the class by asking everyone to listen closely to a new song, remaining wary of musical elements they may have heard before (looking for staccato articulation, which was just talked about the class prior). After at least two listen-throughs, teacher will survey the class, asking what kind of things they heard that they may have already heard once before. Once students correctly identify the staccato, students will be asked what about staccato made it recognizable in a completely new song, and will be asked to come up with a body movement that fits the character of staccato articulation that they can perform upon hearing it in future listenings.
- II. MU.912.C.1.2: Compare, using correct music vocabulary, the aesthetic impact of two or more performances of a musical work to one's own hypothesis of the composer's intent.
 - a. Objective: SWBAT identify different musical, aesthetic, and stylistic choices that set Depeche Mode's original performance of "Enjoy the Silence" from Eric Whitacre's arrangement of Depeche Mode's "Enjoy the Silence".
 - b. Learning Activity: Teacher will begin class by playing the original version of "Enjoy the Silence" by Depeche Mode, asking them to identify and explain, using musical vocabulary and imaginative descriptors, aspects of the song that they find intriguing. Then teachers will play Eric Whitacre's arrangement of "Enjoy the Silence", prompting them to think about, using the same musical vocabulary and imaginative descriptors, what aspects of this version of the song are different from the original recording. Teacher will then facilitate a discussion about the musical decisions that each composer made when choosing which sounds, harmonies, textures, and other musical elements to use, and what emotions they may have been trying to evoke when making these decisions.
- III. MU.912.C.1.3: Analyze instruments of the world and classify them by common traits.
 - a. Objective: SWBAT analyze how different musical instruments that are uncommon to the Western/American popular musical traditions communicate specific musical and/or cultural aesthetics.
 - b. Learning Activity: Students will explore the music of *The Legend of Zelda: Breath of the Wild*. As the teacher exposes them to the visual aesthetics of each area of the game in question, he will relate them to a cultural tradition/visual aesthetic found in the real world. As students listen to the music from each area, the teacher will point out a specific instrument used in the music that relates to/evokes the musical style of the real-world region that the area is inspired by. Students will be led through an exploration of the different instruments that reinforce said cultural-musical aesthetics (Erhu used in Japanese-inspired areas, Sitar used in South-Asian/Middle-Eastern-inspired areas).
- IV. MU.912.C.1.4: Compare and perform a variety of vocal styles and ensembles.

- a. Objective: SWBAT identify how vocal color and vocal performance style contribute to the overall aesthetic of a musical genre.
 - b. Learning Activity: Teacher will lead class through a variety of listenings. Students will be asked to note the vocal style, color, and affect of performers in a Country music performance, of an early 2000s rock performance, and a screamo performance. Students will be led through a class discussion about the different aspects of each vocalist's performance, identifying what about their performances was idiosyncratic to their genres, and comparing and contrasting the elements of each performance with their counterparts, using musical vocabulary and imaginative descriptors.
- V. MU.912.C.2.1: Evaluate and make appropriate adjustments to personal performance in solo and ensembles.
 - a. Objective: SWBAT fill out a self-review rubric in reaction to a video of their own performance, with understanding of how the different parameters for measurement on the rubric factor into a complete musical performance.
 - b. Learning Activity: Students will showcase a piece of solo musical theater repertoire that they have been preparing, singing it for the entire class. Students will be recorded using class camera. Students will be given a rubric, written by the teacher, and will be asked to review the recording of their performance and fill out the rubric in response to how they felt they did regarding each element of the rubric. Students will have the opportunity to reflect on what they realize they can improve upon, and perform their piece again with these possible adjustments in mind.
- VI. MU.912.C.2.2: Evaluate performance quality in recorded and/or live performances.
 - a. Objective: SWBAT watch a video of their own performance from a recent concert and recall/reflect upon aspects that were successful, and aspects that may need some improvement in the future.
 - b. Learning Activity: Students will during their first choir class to occur after their recent winter concert, be lead by teacher through a class-wide discussion about general feelings about the concert—students will be encouraged to share fun moments, things that they thought went well, moments they feel are especially memorable, etcetera. After time has been taken for many students to share, teacher will prompt students to gage whether or not their memory/perception of the concert fits reality, and will have students listen to recordings of themselves performing at their concert. Students will, as they listen, write in a two-column graphic organizer what they perceived versus what they heard in the recording, and will use the extra space on the back to contribute some ideas for improvement for next time. Students will then share out their thoughts again with the entire class.
- VII. MU.912.C.2.3: Evaluate one's own or other's compositions and/or improvisations and generate improvements independently or cooperatively.
 - a. Objective: SWBAT talk about ways to utilize text stress appropriately, by rating the ways in which their peers have set a small amount of text to melody.
 - b. Learning Activity: Students will be given a short excerpt from the poem "There Will Be Rest" by Sara Teasdale, and will be asked to set the text to a melodic line of music, lasting no more than 4 measures. Students will be urged to think about

syllabic stress when setting the text, thinking about how unstressed syllables may get less attention regarding the actual duration of the notes they land on. Students will present their melodies to each other in small groups, and their peers will attempt to critique each other's melodies in order to make the way the text is set feel as natural as possible.

- VIII. MU.912.C.3.1: Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music.
- Objective: SWBAT listen to several different performances of the same choral piece by different choral groups, and assess each based on several different criteriae, ultimately forming opinions about what they like and don't like in a choral performance.
 - Learning Activity: Teacher will initiate a listening activity in which students will hear several different performances of the same piece; the choral piece will be one that the students are currently working on as to perform it in their next choral concert. Students will be given a rubric, written by the teacher, and will be asked to fill it out, rating the success of different elements that contribute to a well-done musical performance, and leaving comments as to what was done well, and what could be improved upon. Students will share their thoughts with the class after each listening. To conclude the activity, students will share different ways in which what they have observed from this listening process can be applied to their own performance of the piece, after which they will rehearse the piece with these things in mind.
- IX. MU.912.F.1.1: Analyze and evaluate the effect of "traditional" and contemporary technologies on the development of music.
- Objective: SWBAT recall important technological developments which occurred throughout history, and the ways in which they influenced musical aesthetics and cultural musical traditions and preferences over time.
 - Learning Activity: Students will be led through a "Time Machine History" immersive activity in which they will imagine that they exist at at the beginning of written/recorded music, and will be prompted to examine what technology they would need to make the music of the time happen. Students will have a fill in the blank worksheet to fill out as they travel forward in time, recognizing technology as simple as papyrus and a writing utensil, as pivotal as the invention of the baroque instruments, as revolutionary as the invention of the printing press, and as recent as the invention of MIDI. Students will be asked to come up with solutions to problems themselves, after which the teacher will relate solutions to real life technologies that were developed in the time period in question. Students will be asked to recall/read their answers on their sheets and share with the class as a review of the activity at the end of class.
- X. MU.912.F.1.2: Incorporate or adapt new, emerging, or previously unfamiliar technology to create an innovative composition, music project, or related product.
- Objective: SWBAT operate garageband efficiently enough to record sounds emitted from real life objects, and play around with the arrangement of these sound clips in time "on the grid".
 - Learning Activity: Teacher will be present students with various selections from the discography of Jacob Collier, asking students to pay close attention to the

ways in which he uses the natural sounds of household objects as pieces of a musical puzzle, synthesizing them together to create a unique sounding beat with its own characteristic sound. Teacher will then task students with creating a beat in Garageband that mimics Jacob Collier's style and creative process. Students will be instructed on how to record these sounds, whether using their cell phone microphone, or using a dynamic or cardioid microphone to record them directly into Garageband. Teacher will then present a brief tutorial on how to navigate the user interface of Garageband and synthesize and arrange these sounds in time. While arranging their sounds and making their beat, students will be asked to pay close attention to the way in which the specific character of their everyday sounds affects the mood/aesthetic of their beat.

- XI. MU.912.F.2.1: Design or refine a résumé for application to higher education or the workforce that highlights marketable skills and knowledge gained through music training.
- Objective: SWBAT identify the ways in which they feel they fit into the world of music, and will, thinking about their ideal music career and musical skills and goals, be able to advocate for themselves in a job application setting.
 - Learning Activity: In a number of previous classes, students will be prompted to engage in a series of metacognitive activities as "exit tickets". Students will be asked to write and submit short essay responses in reply to reflective questions that will prompt them to consider their skillsets and individual achievements (or weaknesses). Students will be encouraged to be realistic, meaning that they should not only aim to be honest with themselves about their limitations and the things they have not yet achieved, but that they should strive to never downplay or delegitimize the accomplishments they have already accrued. After a specified number of exit tickets have been collected, teacher will reveal to students at the beginning of today's class that the questions that they have been answering have all been geared towards helping students build a bio/ résumé that will train them to begin advocating for themselves in the professional (musical or non-musical) world. Students will be handed back all of their exit ticket responses, and will be assigned with constructing a mock-résumé cover page intended for the employer/industry of their choice, as practice for selling themselves and advocating for themselves as a young professional.
- XII. MU.912.F.2.2: Analyze the effect of the arts and entertainment industry on the economic and social health of communities and regions.
- Objective: SWBAT recall and critically discuss the ways in which the release of Madonna's single vogue effected the Ballroom Community, in both positive and negative ways.
 - Learning Activity: Teacher will deliver a brief 10-12 minute lecture on the history of voguing as a dance art form, the music that influenced its evolution over time, and the communities from which it originated. Students will be provided with a fill-in the blank notes sheet to fill out as they follow along with the lecture. After students have experienced the whole lecture, teacher will lead a classwide overview of the answers to their notes sheet, after which students will be asked to form their own opinions about how events like the release of Madonna's vogue

influenced vogue as an artform, and how that may have affected the creators of vogue economically, and socially (in terms of greater societal perception).

- XIII. MU.912.F.2.3: Compare the organizational structure of a professional orchestra, chorus, quintet, or other ensemble to that of a business.
- Objective: SWBAT understand the different titles, roles, and responsibilities involved in putting together an entire theater production, using the metaphor of a business and its structure to help them.
 - Learning Activity: In Intro to Musical Theater class, students will be given a graphic organizer that shows the structure of a business in a funnel layout, narrowing down from salesmen, producers, factory workers, all the way to the CEO. Each “title” will have a blank underneath of it; students will be given a word bank of all of the different types of people/job titles that contribute to the final product of a musical theater production, and will be tasked with assigning these titles to each blank in the business graphic organizer (Director as CEO, Composer as Creative Director, stage crew as factory workers, performers as salesmen, etc.). At the end of class, students will share their responses to each blank, and teacher will lead students in going over the answers to the entire worksheet, educating about the different roles of each type of musical theater industry job along the way.
- XIV. MU.912.F.3.1: Analyze and describe how meeting one’s responsibilities in music offers opportunities to develop leadership skills, and identify personal examples of leadership in school and/or non-school settings.
- Objective: SWBAT recognize and begin to dismantle the stigmas and atmosphere of deprofessionalization of the music industry by listing all of the practical skills they have learned through their participation in music.
 - Learning Activity: Teacher will lead students through a discussion regarding the way in which society views the industry/people who make music their main profession. Students will be asked to share the ways in which they believe music and the people who make it professionally are valuable to our society. As an exit ticket, students will be assigned to write down, for an exit ticket, what professional skills they believe they’ve gained from participating in music.
- XV. MU.912.F.3.2: Summarize copyright laws that govern printed, recorded, and on-line music to promote legal and responsible use of intellectual property and technology.
- Objective: SWBAT recall and discuss the rudiments of copyright law in the United States.
 - Learning Activity: Students will be given a guided viewing sheet with fill-in-the-blanks. They will fill these in as teacher presents them with a series of CrashCourse Youtube videos on copyright law and other varieties of policy regarding the way in which intellectual property is handled in the United States. Students and teacher will go over the answers on their worksheets at the end of class, and students will turn their worksheets in for an exit ticket.
- XVI. MU.912.F.3.3: Define, prioritize, monitor, and successfully complete tasks related to individual musical performance or project presentation, without direct oversight, demonstrating skills for use in the workplace.
- Objective: SWBAT discuss and present on the history, anatomy, mechanics, and practical functions of an instrument of their choice.

- b. Learning Activity: Students will present their instrument research projects today. Students will present a 5-7 minute presentation on their medium of choice that they have prepared and researched on their own, and will be expected to talk about the instrument's historical and cultural origins, anatomy, mechanics, and practical functions and applications. If available, and if the student is capable, the student may demonstrate a short tune on the instrument as to demonstrate the sound of the instrument to the class; students may also play a video that serves this function. Students will, as an exit ticket, fill out a self-reflection sheet based on their perception of how their presentation went.
- XVII. MU.912.F.3.4: Design and implement a personal learning plan, related to the study of music, which demonstrates self-assessment, brain-storming, decision-making, and initiative to advance skills and/or knowledge.
 - a. Objective: SWBAT identify their strengths and weaknesses as a musician and student, and asses how they can begin to improve.
 - b. Learning Activity: As a part of the music resume-building unit, students will be asked to group up in pairs and share what they believe their strengths are both as musicians and students, and what they believe they have room to work on both as musicians and as students. After students have taken 5-7 minutes to reflect on this prompt, students will brainstorm solutions together that they may use in order to improve on the things they identified, or to further their learning or musicianship in other ways. Students will work together to use these solutions to make a chronological year-long plan, laid out like a timeline, outlining what goals they would like to meet in the different aforementioned facets of their life, and when they want to meet them; students will go on to describe how they intend to meet these goals.
- XVIII. MU.912.H.1.1: Investigate and discuss how a culture's traditions are reflected through its music.
 - a. Objective: SWBAT present on the music of a specific cultural group, commenting on pivotal aspects as it functions in its culture of origin, and teach their peers an excerpt or short song from the culture using whatever media necessary.
 - b. Learning Activity: Students will present on the music of a specific cultural group which they have chosen themselves and researched over class periods. Students will be expected to speak about the music's historical origins, mode of transfer (oral/aural, notation, etc.), language, instruments used, associated dances and/or other physical components, typical performance practices, and its function as it relates to its culture. After giving proper background information, students will be guide their peers, assisted by the teacher, in learning a song from their culture of choice in the most authentic way possible, using whatever media they have prepared (recordings, notation, rote), including all cultural elements that they have researched, such as mode of transfer, dances associated with the piece, etc.
- XIX. MU.912.H.1.2: Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.
 - a. Objective: SWBAT discuss the stylistic, performance-based, and sonic differences between the compositions of Bach and Handel.
 - b. Learning Activity: In an overview lesson on Baroque era music, students will be asked to listen to and watch several performances of Handel oratorio and opera

works, followed by several Bach chorales and other choral works. Teacher will give students context on the differences between the functions of each composer's music (virtuosic performance and profit, vs. solely worship), and will ask them to discuss the ways in which each music's functions influenced its sonic and visual aesthetics. Students will record their thoughts and turn them in as an exit ticket.

- XX. MU.912.H.1.3: Compare two or more works of a composer across performance media.
- Objective: SWBAT to discuss the similarities and differences between an early work of Benjamin Britten's and a late work of Benjamin Britten's noting differences in melody and harmony, style, subject matter, emotional affect, tonality (or lack thereof), etc.
 - Learning Activity: Students in choir will begin rehearsal by doing physical and vocal warmups, followed by a stint of rehearsal running through sections of Britten's Hymn to the Virgin, which they are slated to perform at their next concert. After rehearsing the piece, teacher will contextualize the piece that they are performing by speaking a bit about Britten's life, emphasizing that Hymn to the Virgin was written when Britten was 16, before many of the traumatic and significant events of his life. This short lesson will conclude in a guided listening of excerpts from Britten's War Requiem, during which teacher will speak on Britten's stance as a pacifist, and how it influenced his perception of WWII and his perspective on death. Students will be asked to share out to the class regarding how they felt about the piece, and how they felt it compared with Hymn to the Virgin, and will be tasked with an exit ticket prompting them to write down what they found to be significant about the Britten discussion that may help them to see the piece they are performing in a new light.
- XXI. MU.912.H.1.4: Analyze how Western music has been influenced by historical and current world cultures.
- Objective: SWBAT describe the chronological evolution of African American music in the Western canon using a timeline to denote specific pivotal events and elements of the music's overall progression.
 - Learning Activity: Students will explore the evolution of the music of African Americans over time by participating in a time-travel-by-station activity. Students will be provided a timeline worksheet, several bubbles protruding from the timeline for them to fill in at each station. Students may not start at the beginning of history with the many iconic aspects of African communal music that have influenced all of American music today, such as call and response, and syncopated rhythms, but will explore the ways in which these traditions were transferred overseas during the transatlantic slave trade, and how an African American music culture developed through the strife and social progression of African Americans throughout American history. At the end of class, students will share information from the station that they deemed their favorite, so that anyone who missed any information may write it down. Timelines will be turned in at the end of class.
- XXII. MU.912.H.1.5: Analyze music within cultures to gain understanding of authentic performance practices.
- Objective: SWBAT learn and perform, as authentically as possible, a song from a different music culture than their own for their peers, and describe the aspects of

performance that make their rendition closer to an accurate performance of that culture's music.

- b. Learning Activity: Students will be split up into three or four groups at the beginning of class. Each group will be assigned a song and musical tradition from a culture found elsewhere in the world. Students will be tasked with learning an excerpt or full song from this culture (songs from each culture will be provided), as well as learning the proper performance practices and functions of their song so that they may contextualize their song, and ultimately incorporate said proper elements into a final performance of the piece, which they will present to their peers at the end of class. Students will also present on what they have learned about the performance practices and music culture of the region they were assigned, as to give the rest of the class context. Possible options for exploration include: the music of Carnival in Brazil; choral music of Lithuania/other Eastern European countries; the folk music of Ireland/Scotland; the music and dance of Polynesian/Pacific Islander cultures.

XXIII. MU.912.H.2.1: Evaluate the social impact of music on specific historical periods.

- a. Objective: SWBAT evaluate and discuss the ways in which the music of prolific artists influenced the American Civil Rights Movement.
- b. Learning Activity: Students will be split into three or four groups at the beginning of class. Each group of students will be assigned a specific song, and will be responsible for researching how it influenced the thoughts, feelings, perceptions, etc. of society during the progression of the American Civil Rights Movement. Students may explore songs such as: Precious Lord, the hymn often requested by Dr. Martin Luther King Jr.; We Shall Overcome; etc. As an extension, if time allows or if students prefer, students may compose their own arrangement of their assigned piece and, along with presenting their research to the class, may perform their piece to the class as well.

XXIV. MU.912.H.2.2: Analyze current musical trends, including audience environments and music acquisition, to predict possible directions of music.

- a. Objective: SWBAT analyze the various ways in which Tiktok is influencing the ways in which the popularity of certain music or artists trends in North American Culture.
- b. Learning Activity: Students will either be grouped into groups of three or four, or will be assigned a topic on their own. During this class, students will think of or will be assigned a popular artist whose music spreading on Tiktok launched their nascent careers. Students will research their lives before their popularity, the way in which their music spread, whether it be through a trend on Tiktok or some other Tiktok-related phenomenon, and what they are working on/releasing now. Students will present their brief deep-dives to the class before the end of the period, with the hopes that students will truly be made aware of the gravity of Tiktok's influence on the music industry as a whole.

XXV. MU.912.H.2.3: Analyze the evolution of a music genre.

- a. Objective: SWBAT describe the chronological evolution of Rock music in our society, emphasizing the often overlooked influence of Black American musicians on the establishment of the genre.

- b. Learning Activity: Students will explore the evolution of the Rock genre over time by participating in a time-travel-by-station activity. Students will be provided a timeline worksheet, several bubbles protruding from the timeline for them to fill in at each station. Students will notice details that they may have not been taught previously or by their parents regarding the genre, specifically the ways in which, although Rock is a predominantly White-dominated genre, Black American musicians pioneered the development of the genre as a whole, starting in the early 20th century. At the end of class, students will share information from the station that they deemed their favorite, so that anyone who missed any information may write it down. Timelines will be turned in at the end of class.
- XXVI. MU.912.H.2.4: Examine the effects of developing technology on composition, performance, and acquisition of music.
 - a. Objective: SWBAT discuss the different ways in which music has been acquired throughout history, noting both how this has been influenced by technological advancement, AND how this has influenced the trends of music popularity and music composition over time.
 - b. Learning Activity: Students will be split into three or four groups at the beginning of class. Each group of students will be assigned a specific medium of music production and acquisition, each of which come from different periods in history. Students will be responsible for researching how it influenced the ways in which music was produced, demanded for, and composed (specifically based on how it changed the demands of the composer in terms of public accessibility). Students may explore mediums such as: music learned by rote or through oral tradition; music after the invention of the printing press; Napster; Spotify; etc. Students will present what they have found to their peers at the end of class.
- XXVII. MU.912.H.3.1: Apply knowledge of science, math, and music to demonstrate, through an acoustic or digital performance medium, how sound production affects musical performance.
 - a. Objective: SWBAT discuss and recall what they have learned about the science of the voice during observation of the VoceVista program
 - b. Learning Activity: Teacher will introduce students to the VoceVista program. Projecting the user interface onto the screen, teacher will ask for a student volunteer to come up and record themselves singing a sustained tone on an “Ah” vowel. Teacher will record this into the program, and use their voice recording to explain the basic properties of the overtone sequence and the singer’s formant, emphasizing how the sound transforms from a closed vowel to an open vowel as more and more overtones/vocal color is added back into the sound. Teacher will relate this to the way in which the EQ plug-in in a DAW operates, which may help students to better understand why EQ is an important part of the mixing process. Students will write a reflection at the end of class regarding what new things they learned about the voice during the lesson.
- XXVIII. MU.912.H.3.2: Combine personal interest with skills and knowledge from a non-music class to explore, design, and present a music-based or music-enhanced topic of interest to demonstrate the ability to make transfers across contexts.
 - a. Objective: SWBAT combine STEM concepts with musical concepts to deepen their understanding the choral art

- b. Learning Activity: Students will assign themselves to one of three music-related STEM topics: Music Therapy; Physics as it relates to sound and the voice; Vocal Pedagogy and Anatomy. Students will group themselves based on what they choose, and will work together to research the topic and put together a presentation based on their findings. Students will present their findings to the rest of the group at the end of class, and will articulate why this interest is relevant to their current musical studies.
- XXIX. MU.912.O.1.1: Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.
 - a. Objective: SWBAT “map out” a song that is in their performance repertoire, noting significant musical elements that denote the structure of the piece, and significant/memorable musical moments that serve as landmarks in the piece
 - b. Learning Activity: Students will be instructed to get into pairs. They will each be given a blank piece of paper, and will be instructed to map out a piece of repertoire that the choir is currently rehearsing to perform. One half of the class pairs will be assigned “Sleep” by Eric Whitacre, and the other half of the class pairs will be assigned “Ave Maria” by Anton Bruckner. Students will be expected to notate this map as a timeline of sorts, marking measure numbers/ranges when indicating significant structural events in the music. After groups have finished, the teacher will share how they mapped each piece, and a discussion will occur as to how accurate each group was, as well as how students could qualify the structure of each piece in musical terms.
- XXX. MU.912.O.2.1: Transfer accepted composition conventions and performance practices of a specific style to a contrasting style of music.
 - a. Objective: SWBAT operate Garageband competently enough to record instrumental tracks, either acoustically or via MIDI instruments, arrange them in time, edit them, and perform vocally along with a recorded, edited Garageband project, using the melody from a song in the context of a different musical style than that of its origin.
 - b. Learning Activity: For a final project, students will be tasked with identifying a song that they know well, identifying what musical style(s) it falls under by analyzing elements of instrumentation, character of vocal performance, lyrical content, percussive style, etc. After deducing this about their chosen song, they will be randomly assigned a different musical style to which they must apply the melody of their original song, by researching the musical elements of their assigned style and using their knowledge to record a new accompaniment to their song in Garageband that mimics their assigned style. After recording and arranging the project, students must present their final product by playing the Garageband accompaniment and singing the melody of their chosen song over it, being sure to remain cognizant of the stylistic elements of their assigned musical style in delivering their vocal performance. As an example, a student may pick Creep by Radiohead, and then may be assigned the style of Bossa Nova; they would have to research and apply elements to their Garageband project such as the Bossa Nova’s iconic clave rhythm and its use of acoustic guitar, and may be expected to sing their melody with a lighter tone than they would if they were singing Creep in its original grunge style.

- XXXI. MU.912.O.2.2: Transpose melodies into different modalities through performance and composition.
- Objective: SWBAT take the melody of a popular song and rewrite it in a different mode, and perform it for their peers, noting the differences in notes between the original and the new modal version.
 - Learning Activity: Students will be assigned with rewriting the melody of a popular sign in a different mode than the one it originally is in. Students will get a choice of what popular melody they would like to rewrite, with options like “Mary Had a Little Lamb”, “Twinkle Twinkle Little Star”, and “Somewhere Over the Rainbow”. Students will then be randomly be assigned one of the seven church modes, and will be tasked with adjusting and rewriting the melody of their popular song to fit into that mode. Students will notate this on staff paper using western notation, and will perform their modified melodies for their peers at the end of class. As an extension and/or for extra credit, students may work out a simple harmony or accompaniment that would fit in the new mode to play alongside the modal melody.
- XXXII. MU.912.O.3.1: Analyze expressive elements in a musical work and describe how the choices and manipulations of the elements support, for the listener, the implied meaning of the composer/performer.
- Objective: SWBAT complete a harmonic analysis of an assigned choral piece, and use it to write a reflection on harmonic decisions that may be informed by or made in service to the text/message of the piece.
 - Learning Activity: Students will be tasked with grouping together in pairs, in which they will collaboratively complete a basic harmonic analysis of “Earth Song” by Frank Ticheli, noting significant moments, and marking alignments of important words in the text, and important harmonic moments and decisions in the music. Students will then fill out an analysis and reflection sheet, considering why the composer may have made some of the harmonic/musical decisions that they did, taking into account how certain harmonic choices serve to amplify or reinforce the message being conveyed by the text. Each pair will share out to their peers one observation they found to be especially significant, and teacher will facilitate a class discussion on text-painting in choral music.
- XXXIII. MU.912.O.3.2: Interpret and perform expressive elements indicated by the musical score and/or conductor.
- Objective: SWBAT begin thinking like a composer, using prior choral experiences inform their own interpretation of a phrase of music from Eric Whitacre’s “A Boy and a Girl”, writing original phrase markings down on an articulation-less copy of the piece, and performing their interpretation for their peers and for assessment.
 - Learning Activity: In a previous class, teacher will begin teaching students the notes of Eric Whitacre’s “A Boy and A Girl,” covering measures 1-13. In this class period, students will be presented with a score of this piece that is devoid of all dynamic and articulation markings. Students will be asked to look over measures 1-13 of the piece, silently audiate how they interpret the piece to sound, and will mark up the score to reflect the expressive, dynamic, phrase-shaping, and articulative elements that reflect their aural interpretation of the piece, or even that

just reflect what the music looks like it should do. Students will then go around performing their interpretations of this excerpt, and will be asked to take note of significant differences between each person's interpretation of the excerpt.

- XXXIV. MU.912.S.1.1: Improvise rhythmic and melodic phrases over harmonic progressions.
- Objective: SWBAT both improvise basic melodies over a common ii-V-I progression using solfege patterns and harmonic sequences, and accompany those improvising by playing a ii-V-I progression in C major on the piano.
 - Learning Activity: Students will, at the beginning of class, be given time to review how to play D minor, C major, and G major on the piano, as well as to review the different melodic patterns/sequences they have learned that coincide with the progression of the circle of fifths. Students will then get into pairs and take turns practicing accompanying and improvising for one another, utilizing the knowledge they have just reviewed. During the second half of class after review and practice, students will accompany and improvise in these same pairs for the whole class, reflecting on what they used in their improvisations afterwards.
- XXXV. MU.912.S.1.2: Compose music for voices and/or acoustic, digital, or electronic instruments.
- Objective: SWBAT identify ways in which the combination of harmonic progression, melodic contour, and lyrics affect the listener, and will use these observations to, for homework, compose an 8-bar melody that functions as their "theme song". Students will be assessed by both their justification behind their musical decisions, and their eventual performance of the melody.
 - Learning Activity: At the beginning of class, students will be asked to recall theme songs of beloved characters from their familiar cultures (i.e. Spiderman theme song), and will be prompted to consider what about the musical content of these tunes make them such good theme songs for their specific character. Teacher will encourage students to begin identifying/sharing specific musical choices (potential lyrical content, emotional association with ascending/descending lines, relationship between harmonic emotion and lyrics) composers may have made in order to influence the character/aesthetic of their composition, or that helped to make the tune feel further individualized. Keeping these considerations and decisions in their toolboxes, students will then be assigned to write a "themesong" of their own. Students choose a chord progression that speaks to them from an array of prewritten progressions so that they may focus solely on composing melodic material, and lyrics if they choose to include them. Students may use any medium to compose, and through such mediums may include any instruments they see fit. The assignment will be started in the introductory class period, with the expectation that it will be finished for homework and presented by singing the melody over accompaniment in the next class.
- XXXVI. MU.912.S.1.3: Arrange a musical work by manipulating two or more aspects of the composition.
- Objective: SWBAT complete a harmonic analysis of a popular song, and from that, compose a 3-4 voice a cappella choral arrangement of their chosen song. Students must include a simple reharmonization that does not exist in the original song.

- b. Learning Activity: Students will, at the beginning of class, review roman numeral analysis one more time by analyzing the sheet music of a popular song as a class. Students will then be given a list of several popular songs to choose from, after which they will be tasked with harmonically analyzing this song, notating its melody, and, using the knowledge of their harmonic analysis, composing 2 or 3 more voice parts around it as to create an acapella of (just the chorus of) their assigned popular song. Students will, as an extension to be done for homework, use their knowledge of roman numeral analysis and concepts of predominant chords, dominant chords, etc., and common chord progressions, to insert a simple reharmonization into their arrangement. This can be as simple as changing a IV chord to a ii chord, or changing a V7 chord to a viidim7 chord.
- XXXVII. MU.912.S.1.4: Perform and notate, independently and accurately, melodies by ear.
- a. Objective: SWBAT accurately notate simple melodies, that incorporate a minor second interval, on staff paper after at least five listenings, as well as vocally model the melody they have notated back to teacher. Students will be assessed on tonal and rhythmic accuracy both on paper and in their vocal demonstrations.
- b. Learning Activity: In 12th grade music theory, teacher will give each student a blank piece of staff paper at the beginning of class. Students will be tasked with listening to three different melodic lines prepared by the teacher. Teachers will prompt students with a warning that these examples will include a new interval: the minor second. Upon hearing each melody, students will be tasked with notating them on their staff paper, circling the notes which are a minor second away from each other. Students will hear each melodic example five times, possibly six if need be. After each melody has been heard five times and students are done notating, students will be volunteered to vocally demonstrate what they have written for any one of the three melodies in front of the class, and the class will discuss the overall accuracy of the student's work before the actual melody is played once again to check for correctness.
- XXXVIII. MU.912.S.1.5: Research and report on the impact of MIDI as an industry-standard protocol.
- a. Objective: SWBAT describe the chronological evolution of MIDI in our society, emphasizing the ways in which the creation of MIDI has forever changed the ways in which we compose, listen to, record, edit, publish, and distribute music.
- b. Learning Activity: Students will explore the evolution of MIDI and MIDI technology over time by participating in a time-travel-by-station activity. Students will be provided a timeline worksheet, several bubbles protruding from the timeline for them to fill in at each station. Students will begin learning about the events leading up to the creation of MIDI, and will learn about all of the ways that it is used in the music industry today. At the end of class, students will share a favorite historical fact that they learned about MIDI, or an impact that MIDI has had on how we make and consume music that they felt was particularly significant, so that anyone who missed any information may write it down. Timelines will be turned in at the end of class.
- XXXIX. MU.912.S.1.6: Synthesize music, MIDI, pod-casting, webpage-development, and/or similar technology-based skills to share knowledge.

- a. Objective: SWBAT utilize hardware such as a cardioid microphone, pop filter, and music interface, and software such as Pro Tools or Logic, to record a brief podcast episode educating an audience about a significant musical event from history.
 - b. Learning Activity: Students will, at the beginning of class, be led through a review of how to set up their cardioid microphone and music interface correctly and with proper input/output settings. Students will then be prompted to think of a significant musical event that has occurred in the last 50 years. Students will begin to compile research on said event during class, and will begin to formulate a script for what will become a brief podcast episode regarding their historical musical event, which they will record, edit, mix, and master using aforementioned hardware and software over the course of several consecutive classes. Students will submit an exit ticket stating what their historical event of choice will be.
- XL. MU.912.S.1.7: Combine and/or create virtual and audio instruments.
- a. Objective: SWBAT record, edit, mix, and master a cover of a popular song in a DAW of their choice, using both vocals/acoustic instrument recordings and electronic instruments/instrument patches found in their DAW's plug-ins.
 - b. Learning Activity: Students will use class time to pick out the instruments that they want to incorporate into their cover of the popular song they chose, and to begin recording them. Students will be lead through a quick review of how to properly set up their MIDI controllers as a class, so that they are all set up to begin experimenting with different ideas, creating instrument tracks, exploring different instrument patches and identifying which are appropriate, and recording parts that will eventually combine together into the full instrumentation of their final product. Students must also use an analog recording of an acoustic instrument, so they may ask other students to give a brief period of silence while they record themselves playing into their microphone, or they may move into another room if the device that their DAW is running on is portable. Students will submit what they have by the end of class in the form of their project file, as an exit ticket to assess who in the class is making progress, and who may need a little extra support as the project continues.
- XLI. MU.912.S.1.8: Record, mix, and edit a recorded performance.
- a. Objective: SWBAT use the grabber, selector, and trim tools, the playlist feature, and crossfades in Pro Tools to splice together the best moments from multiple different takes of a vocal recording into one master recording.
 - b. Learning Activity: Students will be instructed to pull up their popular song cover project, and will be guided through how to use the playlist feature so that they can view all of the different vocal takes they recorded in the previous class at once. In this view, students will be instructed as to how they can isolate the same musical moment different tracks, deduce which one they think is best, and insert that take's snippet into the main track. Students will also be guided through how to use crossfades to make sure that spliced in parts of other recordings do not feel choppy and pieced together with the primary clip. Students will take what they have learned about this process of choosing the best moments from each recording and will work to piece together a master take which is edited cleanly in a way that does not sound clunky or jumpy due to poor splicing and editing.

- XLII. MU.912.S.1.9: Score music and use Foley art for a video segment or full video.
- Objective: SWBAT use Garageband and a cardioid microphone to record Foley effects over a clip from a movie or TV show.
 - Learning Activity: Teacher will begin class by showing students informational and demonstrational videos about Foley effects, and how they are implemented in popular media today. Teacher will then ask students to choose a movie clip from an list of approved excerpts, and will instruct them on how to import said movie clip into a newly created Garageband file. Students will tasked with using the objects directly around them/found in their home environment to create sound effects that are appropriate for each and every sound-making event that occurs within their chosen clip. Recordings can be made in class, or out of class with a device and imported into Garageband, after which clips can be arranged to be in time with the video. By the end of class, students should have at least three sound effects recorded, and will submit their project files to Blackboard as an exit ticket.
- XLIII. MU.912.S.2.1: Apply the ability to memorize and internalize musical structure, accurate and expressive details, and processing skills to the creation or performance of music literature.
- Objective: SWBAT, after receiving the audition music for this year's All-State choir, successfully sight-read, rehearse, and perform a section of the brand-new excerpt. Students will be assessed in their reflections of their rehearsal/learning processes.
 - Learning Activity: Students will be given this year's All-State choir audition music at the beginning of class, seeing it for the first time. Teacher will guide students through a listening of the entire piece. Afterwards, teacher will lead students through learning and singing through the first half of the excerpt, teaching pitches and rhythms where it is needed, and allowing students to take ownership of performing and learning the music where they are capable. Students will then be assigned a number and placed in octets with which they will take 5-10 minutes to separate from the larger class and learn the second half of the music on their own. After this time has passed, all students will regroup and sing the second half of the excerpt as a class as to gauge initial improvement all around. After building the students' confidence in this way, a random order will be picked for each group to perform the second half of the excerpt on their own. Before they sing, each group will be asked to reflect on their rehearsal/learning process in front of the class, through which classmates will be prompted to "steal" learning techniques from their peers if they seem to have been successful.
- XLIV. MU.912.S.2.2: Transfer expressive elements and performance techniques from one piece of music to another.
- Objective: SWBAT discuss and implement the ways in which a choir can most appropriately perform choral music from the Baroque area, taking into account aspects, of articulation, phrase-shaping, and the ways in which cadences are treated.
 - Learning Activity: Teacher will begin class by showing two different recordings of the same Baroque choral piece; one recording will depict less preferable performance of the piece, and the other will depict a more accurate and appropriate performance of the piece. Students will be asked to listen to both, and

observe all of the differences between each performance as to try to figure out what might have made the latter performance more in alignment with Baroque performance practice. Students will share what they observed, and teacher will use their observations and contributions to lead a class discussion on proper Baroque performance practice. After students understand these elements, teacher will introduce “Jauchzet dem Herrn“ by Heinrich Schütz to the choir. Students will use their new-found knowledge about appropriate Baroque performance practices to inform their performance of this piece in subsequent rehearsals.

- XLV. MU.912.S.3.1: Synthesize a broad range of musical skills by performing a varied repertoire with expression, appropriate stylistic interpretation, technical accuracy, and kinesthetic energy.
- Objective: SWBAT perform in their spring concert and write a reflection about the experience, noting significant moments of individual and ensemble-wide success, and moments that may need improving,
 - Learning Activity: Students will culminate all of their rehearsal and study time into a final spring concert, in which they will perform a variety of songs from different time periods, musical cultures, and stylistic genres, all while paying close attention to elements of audience engagement: expression of text through phrasing; emotional expression through facial expression and body language; etc. Students will, in the class after the concert, fill out a performance reflection worksheet, during which they will watch video clips from the concert and reflect upon whether or not they performed each piece with proper expression, stylistic articulations, technical accuracy, and engaging emotional/kinesthetic energy. If they did not, students will comment on how they may improve for next concert.
- XLVI. MU.912.S.3.2: Sight-read music accurately and expressively to show synthesis of skills.
- Objective: SWBAT, in two class periods or less, write a simple melody which includes the tonal range of an octave and a fifth, an interesting structure and sense of melodic contour, and moderately complex/syncopated rhythms, as well as sight-read and perform their peers' composed melodies for the class.
 - Learning Activity: Students will begin class with the exercise of writing, using standard Western notation, a 4-bar melody with the tonal range of an octave or less, and with rhythms as or less complex than sixteenth notes. Students will be asked to note whether or not their melody has a rising action of sorts, a climactic moment (tonally, rhythmically), and a satisfying descent and conclusion. After doing so, students will be instructed to switch papers with a random peer, and will be asked to take 5 minutes to look at the melody they just received, and silently audiate how it sounds in their heads. Then, students will take turns performing this newly received melody for their peers. Each student will perform the melody at least three times, as to give them multiple times to get the hang of the sight-reading excerpt.
- XLVII. MU.912.S.3.3: Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills.
- Objective: SWBAT, in two class periods or less, write a simple melody which includes the tonal range of an octave and a fifth, an interesting structure and sense of melodic contour, and moderately complex/syncopated rhythms, perform said

composition for their peers, and notate, using western notation, each other's performed compositions.

- b. Students will begin class with the exercise of writing, using standard Western notation, a 4-bar melody with the tonal range of an octave or less, and with rhythms as or less complex than sixteenth notes. Students will be asked to note whether or not their melody has a rising action of sorts, a climactic moment (tonally, rhythmically), and a satisfying descent and conclusion. After doing so, students will be given time to rehearse their composition before they perform it for their peers. During these performances, the rest of the class will be tasked with notating the melody of the brand new composition using standard Western notation. Each student will perform the melody at least three times; this will help improve the overall performance of the melody and reinforce sight singing skills of the performing student, and will give the students notating multiple opportunities to listen and write what they hear.

XLVIII. MU.912.S.3.4: Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.

- a. Objective: SWBAT discuss and analyze what may be considered positive choral rehearsal habits, and what type of exercises, comments, constructive criticisms, warmups, etc. work best in improving overall choral sound.
- b. Learning Activity: Teacher will lead a class discussion regarding how they go about leading an effective choral rehearsal. Students will contribute by recalling, in their choral experience, what exercises, rehearsal strategies, and pedagogical methods have seemed to work best to get the best sound of of choirs most efficiently. Students will also be tasked with analyzing why the teacher implements certain warmups on certain days, tying them to the types of skills they may prepare students to implement in rehearsal. Students and teacher will conclude class by making a list of effective choral rehearsal strategies that is tailored specifically to the students, to both contextualize the reasoning behind many of the activities students may be asked to do, and give the teacher a better idea of how their individual students learn best.

XLIX. MU.912.S.3.5: Develop and demonstrate proper vocal or instrumental technique.

- a. Objective: SWBAT write about and discuss what kind of singing techniques make for good tone quality, effective vowel unification, healthy production of sound without pushing, proper use of air support, etc., when singing in a choral setting.
- b. Learning Activity: Students will be led in a post-concert conversation about how they believe they performed. Teacher will expand this conversation, asking students how they *know* they did well. What types of techniques did they implement while singing that allowed them to be confident that they were, in fact, singing successfully? Students will be asked to contribute ideas in class discussion as to what kind of singing techniques make for good tone quality, effective vowel unification, healthy production of sound without pushing, proper use of air support, etc. Students will take notes on observations they may not have made on their own about the ways in which members of choir can sing with proper, healthy technique, and will turn these observations in as an exit ticket.