

ARLINGTON PUBLIC SCHOOLS MUSIC STANDARDS Madrigal Singers

What every student should know

| Benchmark | Unit 1 | Unit 2 | Unit 3 | Unit 4 | Essential Questions |
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| <p>By the end of the course students will :</p> <p>understand music notation and be able to read music</p> <p>sing alone and with others, a varied repertoire of music</p> <p>make connections between music and other disciplines</p> <p>be familiar with various styles, forms and genres of music</p> <p>describe and analyze music using appropriate vocabulary</p> <p>understand proper audience protocol</p> <p>recognize the historical and cultural context of music performed</p> <p>extensively share their music through community outreach</p> <p>sing music with up to 6 parts</p> <p>sing in a foreign language</p> | <p>know the technical vocabulary of music: staff, pitch note names, measure, note/rest values, clefs, meter</p> <p>understand how to read an octavo score</p> <p>demonstrate proper posture while singing</p> <p>demonstrate correct breath control and pitch accuracy</p> <p>effectively warm up their voices with student leaders</p> <p>know the origins and characteristics of the <i>madrigal</i>: 14th century Italy Text: <u>The Oxford Book of Italian Madrigals</u>, & <u>The Oxford Book of English Madrigals</u></p> <p>perform in concerts</p> <p>sing in quartets and octets</p> <p>rehearse in small sections with student leaders</p> <p>2.10*, 5.12</p>  | <p>develop confidence in using the voice</p> <p>sight-read and clap more complex rhythms</p> <p>demonstrate accurate and clear diction</p> <p>demonstrate good ensemble skills while exploring the appropriate role of each part, i.e. melody, countermelody, accompanying voice, descant, and harmony</p> <p>accurately identify musical phrases</p> <p>analyze and describe the madrigal and the devices composers used (word-painting), such as: wavy vocal lines, triple meter for dancing, chromatic chords to express anguish and the importance of text on the development of the music</p> <p>sing Spiritual/Gospel, American Folk Music and music from other cultures</p> <p>sing with/without accompaniment ,by memory and expressively</p> <p>learn about Madrigalists: Dowland, Marenzio, Morley, Weelkes, East, Fasmer, Wilbye, Monteverdi <u>1.15, 5.13, 5.15</u></p> | <p>sight read and clap more complex rhythms</p> <p>sing both <i>a'capella</i> and accompanied music</p> <p>study the characteristics of and sing music from: the Renaissance,</p> <p>know and perform French <i>chansons by</i>: Lassus, Bertrand, Arcadelt and others Text: <u>The Oxford book of French Chansons</u></p> <p>listen to music in the genres/style studied</p> <p>analyze the text of madrigals in the current repertoires</p> <p>critique orally and in writing their own performances 1.10, 1.11, 2.11, 1.15</p>  | <p>Demonstrate accurate and clear diction and good ensemble skills</p> <p>sing both <i>a'capella</i> and accompanied music</p> <p>sing popular music written in 'madrigal' style</p> <p>sing popular music, Jazz, selections from Broadway Musicals, patriotic music</p> <p>be familiar with the lives and music of American composers such as: Gershwin, Berlin, Rogers, Lerner and others</p> <p>sing <i>a'capella</i> arrangements of music by American composers</p> <p>begin singing madrigals in 6 parts</p> <p>demonstrate the ability to perceive, remember and describe in detail occurrences in a given aural example</p> <p>describe concerts using appropriate vocabulary</p> <p>perform in concerts 3.14, 2.14, 1.14, 1.15, 5.16, 5.15</p> | <p>How does the creation of music relate to the human experience?</p> <p>How does performing, creating and responding to music provide a means for artistic growth?</p> <p>How does learning to read and notate music allow students to see what they hear and hear what they see?</p> <p>What is the role of the artist in societies past and present?</p> |

(*) Refers to Massachusetts Arts Curriculum Frameworks Standards