**Introduction**

In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance. The District is committed to these goals, as further described in our strategic plan, Destination 2025.

**By 2025,**

* **80% of our students will graduate from high school college or career ready**
* **90% of students will graduate on time**
* **100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.**

In order to achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction. Acknowledging the need to develop competence in literacy and language as the foundations for all learning, Shelby County Schools developed the Comprehensive Literacy Improvement Plan (CLIP) and the SCS Curriculum Maps for Arts Education.

Designed with the teacher in mind, the Arts Education (Orff Music, Visual Art, Media Arts, Dance, Instrumental Music, and Vocal Music) curriculum maps focus on teaching and learning in the domains of Perform, Create, Respond, and Connect. This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.

The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: present, create, respond, and connect.

**How to Use the Arts Education Curriculum Maps**

The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:

Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline.

Activities and Outcomes- Generally phrased similar to “I Can” statements, this portion identifies the specific performance indictors that are expected for students at a given time within the quarters/semester.

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.

Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.

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| **Knowledge and Skills** | **Outcomes** | **Assessments** | **Instructional Menu** |
| **First Nine Weeks** |  |  |  |
| **Perform: Play, Sing, Read, and Move** |  |  |  |
| **I.Tone Production** |  |  |  |
| A.Posture | Students will consistently demonstrate proper use of stage space and proper posture for sitting/standing while singing. | Embedded Assessment  Mirroring/partners  Teacher observation | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| B.Phonation and Resonation | Students will identify, discuss and demonstrate the proper use of the following body parts:  a. lungs  b. diaphragm  c. larynx  d. open throat  e. vocal cords  f . naso-pharyngeal area  g. soft and hard palate  h. abdominal muscles | Concept Mapping  Mirroring  Exercises executed as individuals and as a class  Written and oral identification tests  Identification Homework assignments  Identify through creating anatomically correct sketches. | Interdisciplinary connections:  Physical Science: Physical and acoustical properties of sound and musical tones  Physical Science: Tone production methods on various instruments, including the human voice and synthesized sound  Physical Science: Wave frequency and amplitude |
|  | Students will discuss and research the foundation of care for the voice and total body  a. lubricating the vocal mechanism  b. hoarseness  c. laryngitis/pharyngitis/sinusitis  d. use of steroids  e. necessity of warming up the voice  f . necessity of warming up the body | Portfolio  Checklist/rating form  Class discussion:   1. Different techniques for different styles 2. The voice as an organ – exercise and care. 3. Include articles from medical journals | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
|  | The student will:  1. Demonstrate head and chest voice  2. Demonstrate proper mouth space producing tall, uniform vowels  3. Demonstrate a lifted soft palate  4. Define and demonstrate resonance and the resonating chambers--sinuses, mouth, throat, chest  5. Demonstrate singing "*in the mask*"  6. Discuss and demonstrate the neutral vowel | Rubric/Checklist  Use examples from All-West honor music to demonstrate vocal technique.  Contrast those with examples from pop and gospel music.  Use listening examples  Give feedback to live performances and recorded. Use “props” such as a physical mask to illustrate where the tone should be resonating. | MCS Adopted Textbook:  Experiencing Choral Music  All West Tennessee Honor Choir Selected repertoire |
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| C. Breathing | Students will demonstrate:  1. Identify, discuss and demonstrate proper use of lungs  a. deep, low breathing  b. filling lower lobes of lungs with air  2. Identify, discuss, and demonstrate proper use of diaphragm  a. distended upon inhale  b. relaxed, lifted on exhale  c. constriction against lungs for breath support  3. Identify, discuss, and demonstrate proper use of larynx  a. low larynx  b. tone generator breath management fostered through | Performance Event  Use partners to demonstrate, mirror, and critique  Discuss inhale and exhale control  Draw a connection between breath control and vowel sound or phrase length.  Perform breathing exercises as a class  Find performances online that can be shown to the class as examples.  Use competition | Resource: Standard Vocal Repertoire- (Row) Pub. Carl Fischer |
| D. Diction | Students will demonstrate:  1. Identification and effective use of articulators for proper diction  2. Uniform vowel placement, including diphthongs,  3. Basic knowledge of IPA or other system for proper vowel/consonant placement in languages | Formative, Structured Experience  Discuss how diction effects tempo, expression, phrasing  Chart out sounds in different languages | Interdisciplinary connections:  Foreign Language: Origins of vocabulary and terminology in the discipline |
| II. Expression |  |  |  |
| A. Dynamics | Students will demonstrate:  1. pp through ff 2. Baroque terraced dynamics 3. Conveying composers intent through dynamic use | Formative, Structured Product  Discuss terraced versus crescendo/decrescendo  Ask questions concerning what the difference between the two actually is. Use examples in contemporary music.  Create Timeline for development of symbols | Approved Vocal Music Literature  MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| B. Tempo | Students will demonstrate:  1. Use of tempo to perform with proper style 2. Development of rubato, accelerando, ritardando 3. Tempo restraints for various music periods, Renaissance through 20th Century | Performance Event  Discuss BPM  Discuss the issue of nervous singing and how lack of breath support can affect tempo stability.  Terminology worksheet/quiz  Discuss internalizing the beat | Memphis Symphony Integrated Unit of Study: Cultural Kaleidoscope |
| C. Text painting and word/syllable stress | 1. Independently identify and mark stressed words in a score  2. Discuss the importance of stressing beat 1 | Students examine one another’s score markings.  Compare to teacher’s  Discuss why beat 1 is traditionally stressed the most. | Pathways of Song (LaForge/Earhart) Pub. Warner Brothers  Approved Vocal Music Literature |
| D. Phraseology | The student will:   1. Demonstrate ability to shape a musical phrase 2. Discriminate between musical and non-musical phrase 3. Demonstrate the ability to sing recitative   E.Execute proper articulations consistent with grade 5 literature | Performance Event  Identify phrase markings  Respond as a class to phrasing gestures from conductor/teacher  Compare/contrast how ensembles and soloists relate to phrasing. | Approved Vocal Music Literature  Language Arts Texts  Hymnals |
| III. Literacy |  |  |  |
| A. Pitch Notation | The students will demonstrate:  1. Melodic and rhythmic dictation in simple and compound meters 2. Sight read assigned voice part in vocal score  3. Lines and spaces of treble and bass clef, including ledger lines 4. More advanced knowledge of piano keyboard | WTVMEA Small Group Performance Rubric  Formative, Structured Experience  Create your own 8 measure exercise using quarter, half, whole and eighth notes  Create your own sight reading example for the class to use | Interdisciplinary connections:  Mathematics: Note and rest values as fractions of a whole  Mathematics: Frequency ratios in the overtone series  Mathematics: Sine wave properties and behavior  Mathematics: Calculation of interval size |
| B. Sight-Singing and Ear-Training | The Students will:  1. Sing whole and half steps  2. Sing in tune while singing close harmony  3. Develop tone production and listening skills needed to produce advanced chordal harmonies  4. Sing Ionian, Dorian, Phrygian, Lydian, Mixolydian, and Aeolian scales  5 Sight-sing, using solfege, moderate to moderately difficult literature | On-Demand Performance  Selected Response (matching, multiple choice, T/F)  Perform examples as a class, in small groups and as individual volunteer.  Use sight identification and aural with written exams and listening examples.  Use flashcards for simple note and symbol identification | Approved Vocal Music Literature  MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| C. Use of music terminology | The students will  1. Define and demonstrate knowledge of the following signs and symbols  a. staff  b. treble and bass staff  c. single and double bar lines  d. da capo  e. first and second endings  f. repeat signs  2. Define, identify, and describe basic school vocal classifications  a. soprano  b. alto  c. tenor  d. baritone  e. cambiata (changing voice)  f. mezzo | Short-answer and sentence completion.  Selected Response (matching, multiple choice, T/F)  Students create quizzes for one another.  Jeopardy game with music terminology.  Students describe range of color of different vocal parts  Create methods for identifying which voice part a beginner should sing. | Memphis Symphony Integrated Unit of Study “Sound Opinions”  Experiencing Choral Music |
| D. Time Signatures | The students will:  1.Demonstrate, by singing or playing, various time signatures  2.Understand gestures and conduct duple, triple quadruple and mixed meters  3.Top and bottom number usage | Self-Assessment  Peer Assessment  Provide examples of famous or pop tunes in 4/4, ¾, 2/4, etc.  Connect by discussing conducting patterns for the different time signatures.  Let students volunteer to illustrate different patterns while class counts. | Approved Vocal Music Literature |
| E. Rhythm | The students will:  1. Chant, sing, or play rhythms using whole, half, quarter, eighth, sixteenth notes and rests  2. Dotted half-quarter, dotted quarter-eight, dotted eighth-sixteenth, combinations  3. Demonstrate duration of notes and rests in changing meter  4. Demonstrate an understanding of performing vocal ornamentation within the opera score | Self-Assessment  Peer Assessment  Each section creates a rhythm pattern to be performed with other sections’ rhythms simultaneously.  Each section should give other sections grades based on their performance. | Approved Vocal Music Literature  Resource- The Singing Road (Ward) Pub. Carl Fischer |
| IV. Performance Literature  A. West Tennessee Honor choir music B. Literature in four or more parts C. Grade 5 or higher literature (scale 1-6) | The Student will demonstrate expressive style and technical accuracy appropriate to the genre and historical period of the music being performed ,and apply age-appropriate vocal production techniques throughout vocal range | Discuss and demonstrate straight tone singing vs vibrato.  Students defend the choice of using either style.  Which is more appropriate in each time time period?  Observe sectional rehearsals  Allow students to organize and administrate these rehearsals | Music Technology via Pocketrak Audio Recording |
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| Respond: |  |  |  |
| Listen  Evaluate | 1. Compare and contrast diverse opera types (ex. Baroque vs. 20th century tone) 2. Compare and contrast tone quality among styles (ex. opera vs. operetta.) 3. Recognize use of form as a compositional device to bring about unity and contrast 4. Discuss the manipulation of the elements of music to convey composers intent  5. Identify the main components (i.e., exposition, inciting incident, rising action, climax, falling action, conclusion) of an opera scene by creating a plot diagram | Projects  Oral critique  Critical Listening as Evidenced via Written Reflection  Students can list 3 pieces of choral lit from the different time periods. | Resource- Teaching Music in the Urban Classroom (Campbell) GIA Publication  Resource- Teaching Music Through Performance in Choir- GIA Publications |
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| Create: |  |  |  |
| Arrange  Compose  Improvise | The student will:  1. Improvise melodic and rhythmic patterns in response to aural prompts, 2. Use of technology to develop useful vocal exercises  3. Develop scripted scenes through individual or collective experiences.  4. Write a short scene based on individual experience.  Write, as a group, a short scene based on shared experiences. 5. Use multimedia applications in creating original operas  6. Vocal improvisation in various keys and modes | Portfolio  Performance Event  Assess original sightreading examples written by students by performing them as a class. | Music Technology via Sibelius Notation Software  MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit  Resource- MENC: Getting Started with Vocal Improvisation (Madura) |
| Notate | Upon hearing, students notate rhythmic patterns in simple and compound meters Upon hearing, students identify melodic intervals of M2 through P8 Students recognize upon sight, treble and bass clef line and space notes and ledger notes up to B above and F below the treble staff and F above and F below the bass staff | Audio/video recording  Projects  Students Create Theory Packets and exchange them to be peer graded. Teacher gives participation grade for this.  Have students view recordings they made on their own and give peer assessment. | Music Technology via Sibelius Notation Software |
| Connect: |  |  |  |
| Relate  Apply | The student will:  1. Classify aurally presented music by genre, style, and historical period  2. Compare/contrast use of music in various cultures and time periods 3. Identify music vocations and avocations in the Memphis community  4. Demonstrate proper performance and audience etiquette  5. Design/apply criteria for informed evaluation about quality and effectiveness of opera performances  6. Investigate the relationship of music to other fine arts and disciplines outside the arts. | Short-answer and sentence completion.  Selected Response (matching, multiple choice, T/F)  Give formal and informal performances  Allow students to adjudicate other performances or each other.  Successfully identify what era each piece the students are performing is from.  Students create adjudication forms for judging other performances.  Field Trips/Group Events  Portfolio | Connexions Website for integration:  http://cnx.org/  Smart Music Interactive Software Solo/Ensemble Material  Interdisciplinary connections:  Social Studies: Music in the quadrivium of ancient Western academic philosophy  Social Studies: Western vs. Eastern music traditions  Social Studies: Classical vs. popular/folk styles |
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| **Knowledge and Skills** | **Outcomes** | **Assessments** | **Instructional Menu** | |
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| **Second Nine Weeks** |  |  |  |
| Perform: Play, Sing, Read, and Move |  |  |  |
| **I.Tone Production** |  |  |  |
| A. Posture | The students will continue to demonstrate proper sitting and standing posture | Embedded Assessments  Posture rubrics  Self/Peer assessments  Mirroring/partners  Teacher observation | MCS Adopted Textbook:  Experiencing Choral Music  Teacher Resource Kit |
| B. Phonation and Resonation | The student will:  1. Sing independently, demonstrating accurate intonation, proper tone production, and good resonance using moderately difficult to difficult literature  2. Exhibit, describe, and critique tone production technique experienced during rehearsal and performances  3. Dark v. light sounds | Rubric/Checklist  Concept Mapping  Mirroring  Exercises executed as individuals and as a class  Written and oral identification tests  Identification Homework assignments  Discuss dark vs. light and other descriptors for tone  Use listening examples  Give feedback to live performances and recorded | MCS Adopted Textbook:  Experiencing Choral Music  “The Structure of Singing” by Richard Miller |
| C. Breathing | The student will:  1. Understand the function of the diaphragm in breathing  2. Correlate breath flow with pitch production  3. Locate, describe and demonstrate use of the following in breathing  a. the diaphragm  b. abdominal muscles  c. intercostal muscles  d. rib cage/sternum | Teacher Observation Use partners to demonstrate, mirror, and critique  Discuss inhale and exhale control  Draw a connection between breath control and vowel sound or phrase length.  Perform breathing exercises as a class  Use competition  On Demand Demonstrations | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit  Interdisciplinary Connection:  Physiology of Human Voice |
| D. Diction | The student will:  1. Demonstrate correct articulation with the consonant r (omit, flip, trill)  2. Use articulators to properly produce the following initial and final consonants  a. both lips--m, p  b. bottom lip and top teeth--v, f  c. teeth and tongue--t, d, l , n  3. Demonstrate understanding of classification and proper production of the following vowels:  a. bright--ee, eh  b. dark--oh, oo  c. neutral--ah  d. schwa | Vocal Exam Rubric  Discuss how diction effects tempo, expression, phrasing  Chart out sounds in different languages  Discuss how vowel placement effects blend | Resource: Pronunciation Guide for Choral Literature (MENC Publication)  MCS Adopted Textbook:  Experiencing Choral Music |
| **II. Expression** |  |  |  |
| A. Dynamics | The students will demonstrate  1. ppp through fff  2. full ensemble crescendo and decrescendo  3. effective blend and balance of all vocal parts | Ensemble Performance Event  Discuss terraced versus crescendo/decrescendo  Create Timeline for development of symbols  Discuss how gesture relates to dynamics – follow as a class.  Formative, Structured Product | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| B. Tempo | The student will demonstrate:  1. ability to sing effectively in various tempi  2. effective use of rubato with or without conductor | Performance Event  Teacher Observation  Discuss BPM  Terminology worksheet/quiz  Discuss internalizing the beat  Execute rubato as a class and with volunteer conductors to be observed | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| C. Text painting and word/syllable stress | The student will  1. place proper agogic stress on English and foreign  2. demonstrate concept of text painting  3. translate and understand foreign language text | Peer Evaluation  Written Assessment  Discuss examples of text painting | Approved Vocal Music Literature  Foreign language dictionary |
| D. Phraseology | The student will  1. demonstrate how to musically perform repeated phrases, text, or sections of a piece  2. take breaths in proper places before and after phrases  3. demonstrate proper initiation and denouement of phrases  4. staggered breathing for long, sustained phrases | Teacher Observation  Performance Event  Identify phrase markings  Respond as a class to phrasing gestures from conductor/teacher  Discuss rules about breathing in phrases and punctuation | Approved Vocal Music Literature  List of Phrase and Beat Stress Rules |
| **III. Literacy** |  |  |  |
| A. Pitch Notation | The student will:  1. Identify names of lines and spaces on the alto clef  2. Identify and notate ledger lines on treble and bass clef  2. Identify, define, and write sharp, flat, and natural signs  3. Construct major scales all keys  4. Write and explain key signatures for all major keys | Written Assessments  Sequential Formative Assessment  Create your own 16 measure exercise using quarter, half, whole and eighth notes  Exam covering all major and minor key signatures | MCS Adopted Textbook: Experiencing Choral Music: Intermediate and Proficient Sight-Singing |
| B. Sight-Singing and Ear-Training | The student will:  1. Identify the tonic and dominant notes and chords upon hearing and seeing  2. Recognize upon hearing and seeing the following intervals  a. Perfect octaves, fourths, and fifths  b. Major seconds, thirds, sixths  c. Whole step (major second) and half step (minor second)  3. Sight read major, minor, modal, and chromatic melodies  4. Sight read a four part piece from open score using solfege | Rubric  On-demand Performances  Sequential Formative Assessments  Perform examples as a class, in small groups and as individual volunteer.  Use sight identification and aural with written exams and listening examples.  Identify chords performed by teacher. Major/minor  Perform exercise of random whole and half steps. | MCS Adopted Textbook: Experiencing Choral Music: Intermediate and Proficient Sight-Singing  Melodia sight singing series |
| C. Use of music terminology | The student will:  1. Identify, describe, and respond to first and second endings  2. Identify, describe, and respond to repeat signs  3. Become familiar with musical terms appearing in each section of assigned literature | Short-answer and sentence completion.  Selected Response (matching, multiple choice, T/F)  Define terms found in sections of selected repertoire.  Create a quiz as a class | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| D. Time Signatures | The student will:  1. Demonstrate by singing or playing, various time signatures  2. Respond to and demonstrate basic conducting gesture for music in duple, triple, quadruple meters  3. Demonstrate understanding of top and bottom number | Self-Assessment  Peer Assessment  Discussion - Compare/Contrast to fractions in mathematics.  Half of class counts while half sings | MCS Adopted Textbook: Experiencing Choral Music: Intermediate and Proficient Sight-Singing |
| E. Rhythm | The student will chant, sing, or play the following rhythm combinations  1. dotted half-quarter  2. dotted quarter-eighth  3. dotted eighth-sixteenth  4. syncopated rhythms  5. Identify and define the use of the dot | Self-Assessment  Peer Assessment  Partners write 1 measure exercises for one another and assess one another’s performance. | Approved Vocal Music Literature |
| IV. Performance Literature and Practices |  |  |  |
|  | The students will:  1. Perform an aria from an operetta and an opera, both in English and Italian  2. Study and perform literature representing diverse historical periods, styles, and cultures  3. Attend all required performances and required rehearsals, including before and after regular school hours  4. Maintain the voice in proper singing condition | Performance Event  Field Trips  Winter Concert – Christmas, Hanukkah, etc.  Journal the stamina of the voice throughout semester | Teaching Music Through Performance in Choir Vols. 1 and 2-- GIA Publication  Texas UIL List at  **www.uil.utexas.edu/music/pml.html**  Rock N Soul Museum *Musical Guide for Educators* |
| **Respond:** |  |  |  |
| Listen  Evaluate | 1. Compare and contrast tone quality among diverse opera styles and time periods. 2. Identify basic from of assigned literature 4. Design a individual and group performance rubrics based on knowledge of technique and musicianship  6. Listen to recordings of school performances and rehearsals and various other opera performances, and accurately critique tone, intonation, diction, and overall vocal technique | Oral Critique  Written Critique  Student-Developed Rubric  Observe classmates singing in different styles and listen to recordings of class favorites.  Offer critique through class discussion and journal entry. | MCS Adopted General Music Text: Music: It's Role and Purpose in Our Lives |
| **Create:** |  |  |  |
| Arrange  Compose  Improvise  Notate | 1. Using voice, percussions, or keyboard, compose melodies,  harmonies, and in 2/4, 3,4 and 4/4 meter  2. Given a four measure chord patterns, students will   improvise with voice, rhythms, or keyboards 3. Compose, record, notate music using Yamaha Pocket  Tracks digital recorder, Sibelius and Finale  notation software | Class Demonstrations  Audio Portfolio  Compose sight reading examples  Hold competition to choose selections to be used in class. |  |
| **Connect:** |  |  |  |
| Relate  Apply | 1. Create a story based on the text of a song and discuss how the elements of music contribute to the effect of the story  2. Combine history, drama, and music in an in-class presentation  3. Describe the influence of society, culture, and technology on music composition | Individual/Group Project  Written/Oral Reports  Observe small groups lecture on multi-movement works | MCS Adopted General Music Textbook: Music: It's Role and Purpose In Our Lives  Guest Speakers from Local Arts Community |

| **Knowledge and Skills** | **Outcomes** | **Assessments** | **Instructional Menu** | |
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| **Third Nine Weeks** |  |  |  |
| Perform: Play, Sing, Read, and Move |  |  |  |
| **I. Tone Production** |  |  |  |
| A. Posture | Students will consistently demonstrate proper sitting/standing posture for singing | Embedded Assessment  Posture rubrics  Self/Peer assessments  Mirroring/partners  Teacher observation | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| B. Phonation and Resonation | The student will:  1. Demonstrate warm straight tone v. vibrato  2. Demonstrate proper mouth space producing tall, uniform vowels  3. Demonstrate a lifted soft palate  4. Define and demonstrate resonance and the resonating chambers--sinuses, mouth, throat, chest  5. Demonstrate singing "*in the mask*"  6. Discuss and demonstrate the neutral vowel | Rubric/Checklist  Mirroring/Peer Assesment  Class Discussion – How does breathe support effect vibrato?  Observe Individual Demonstration Volunteers | MCS Adopted Textbook:  Experiencing Choral Music |
| C. Breathing | The student will:  1. Develop breath control needed to sustain choral tone through sustained phrases  2. Develop breathing techniques emphasizing open throat  3. continued development breath control adequate for performing melismas, crescendos, and sustained phrases:  a. abdominal expansion and control  s. use of abdominal wall to sustain breath flow  c. constant air flow/breath pressure to sustain pitch  4. Continued discovery of staggered breathing techniques | Teacher Observation  On Demand Demonstrations  Mirroring  Exercises executed as individuals and as a class  Observe Class Warming Up with long tones | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| D. Diction | The student will:  1. Define, describe, and demonstrate the diphthongs  2. Accurately place the nucleus and off-glides of the above diphthongs  3. Develop good diction through the precise articulation of all consonants  4. Sing all literatures and exercises with blended, supported vowels leading to improved intonation  5. Develop proper Latin, French, German, Hebrew, Italian, Spanish, Russian, and English diction | Vocal Exam Rubric  Terminology Worksheet for diphthong and  Ask class for examples in literature | Resource: Pronunciation Guide for Choral Literature (MENC Publication)  MCS Adopted Textbook:  Experiencing Choral Music |
| **II. Expression** |  |  |  |
|  | The student will:  1. Demonstrate proper vocal technique for various styles of music  2. Sing expressively, using appropriate facial expression and, where, appropriate, physical movement (choreography)  3, Explain internal (emotional and psychological) qualities of a character based on background information within an opera score.  Explain external traits (e.g., posture, body movement, voice, mode of dress) of a given character.  4. Demonstrate body movement appropriate to specified character traits. Demonstrate vocal techniques appropriate to a given character. | Performance Event  Observe students making markings in score for expression with no cue from teacher or conductor | Approved Vocal Music Literature  MCS Adopted General Music Textbook: Music: Its Role and Purpose in Our Lives |
| A. Dynamics | The student will:  1. Properly employ a wide range of dynamics and dynamic changes to effectively communicate the text of assigned literature  2. Demonstrate understanding of appropriate dynamic levels for each historical period:  a. Layering of voices (terraced dynamics) for Renaissance, Baroque literature  b. Controlled use of crescendo, decrescendo for Classic literature  c. Use of ppp and fff and dramatic crescendos and decrescendo for Romantic, Twentieth Century literature | Ensemble Performance Event  Formative, Structured Product  Discuss how gesture relates to dynamics – follow as a class.  Exam on Baroque/Classical vs. Romantic – dynamic  Identify examples of composers and compositions | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| B. Tempo | The student will:  1. Demonstrate competency and effectiveness in tone production and expression while singing at various tempi, largo through presto  2. Discuss and demonstrate the use of tempo and tempo changes as a compositional device | Performance Event  Teacher Observation | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| C. Text painting and word/syllable stress | The student will:  1. Determine appropriate or inappropriate word stress  2. Sing with appropriate syllabic stress | Peer Evaluation  Self-Evlauation  Observe markings in music mad by students | Approved Vocal Music Literature |
| D. Phraseology | The student will  1. sing phrases demonstrating the three basic articulations--legato, staccato, marcato  2. Demonstrate ability to sing long sustained phrases with pitch accuracy  3. Demonstrate effective use of staggered breathing | Teacher Observation  On Demand Performance  Discuss and identify conducting gestures that effect phrasing | Approved Vocal Music Literature |
| **III. Literacy** |  |  |  |
| A. Pitch Notation | The student will:  1. Identify ALL Major key signatures    2. Construct ALL major scales and minor scales  3. Develop intonation awareness through study of chromatic scale | Written Assessments  Sequential Formative Assessment  Students create their own quiz for key signatures | MCS Adopted Textbook: Experiencing Choral Music: Intermediate and Proficient Sight-Singing |
| B. Sight-Singing and Ear-Training | The student will:   1. Properly identify and sing augmented and diminished intervals using solfege 2. Properly execute enharmonic intervals 3. Properly navigate key changes in a literature | Rubric  On-demand Performances  Sequential Formative Assessments  Write sight reading exercises and games for peers and perform them, perhaps in pairs. | MCS Adopted Textbook: Experiencing Choral Music: Intermediate and Proficient Sight-Singing  Melodia Sightreading ssries |
| C. Use of music terminology | The student will:  1. Identify, describe, and respond to first and second endings  2. Identify, describe, and respond to repeat signs  3. Become familiar with musical terms appearing in each section of assigned literature | Short-answer and sentence completion.  Selected Response (matching, multiple choice, T/F) | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| D. Time Signatures | The students will:  1. Sing literature with mixed meters  2. Respond to mixed meter conducting gestures  2. Count, chant, and/or sing in time signatures with 8 as the bottom number | Self-Assessment  Peer Assessment  In Class Demonstrations | MCS Adopted Textbook: Experiencing Choral Music: Intermediate and Proficient Sight-Singing |
| E. Rhythm | The student will:  1. Describe and demonstrate the effect of the dot on quarter and whole notes  2. Identify, define, and sing eighth notes and rests  3. Develop proficiency in rhythm reading by subdividing the beat  4. Sing changing meters and syncopation with accuracy | Self-Assessment  Peer Assessment  Written Assessments  Perform – clap, chant | Approved Vocal Music Literature |
| **IV. Performance Literature and Practices** | The students will:  1. Sing opera literature from English, American and Italian composers  2. Perform individually in small and large ensembles  3. Perform solo, if desired  4. Attend all required performances  5. Attend all required rehearsals, including before and after regular school hours  6. Demonstrate responsible use and care of the voice:  a. avoiding and treating hoarseness  b. avoiding and treating sinusitis/laryngitis  c. proper technique for singing 'through" illness  7. Demonstrate proficiency in solo or small ensemble literature at WTVMEA Solo/Ensemble Festival  8. Demonstrate and articulate proper concert etiquette | WTVMEA Solo & Ensemble Rubric  Vocal Exam Rubric  Attendance Checklist  Participate in solo and ensemble  Students create and administer a solo competition.  Observe students attending a performance as a group  Grade Students for creating a guide to caring for the voice properly  Grade a diagram of the vocal instrument done by each student. | Resources-Pathways of Song (LaForge/Earhart) Pub. Hal leonard  The Singing Road (Ward) Pub. Carl Fischer  The Young Singer (Row) Pub. R. D. Row Music  Standard Vocal Repertoire (Row) Pub. Carl Fischer  Approved Vocal Music Literature |
| **Respond:** |  |  |  |
| Listen  Evaluate | 1. Listen and critique rehearsal recordings identifying areas for improvement in vocal production, and musical interpretation.  2. View and critique videotapes of rehearsals and performances | WTVMEA or other Adjudication Rating Form  Vocal Exam Rubric  Adjudicate by score, including comments and feedback. |  |
| **Create:** |  |  |  |
| Arrange  Compose  Improvise  Notate | 1. Use imagination to create a character. 2. Develop characters through facial expressions, body language, and voice. 3. Explore physical and emotional depths of characters. 4. Employ improvisational skills using appropriate guidelines to develop a character. 5. Implement movement and vocal techniques to express character traits. | Portfolio  Audio Portfolio  In Class Performances  Class listens to different compositions from students  Peer assessment  Pieces are performed  Peers make suggestions to improve the pieces. | TMA or Piano Lab  Music Technology via Pocketrak Audio Recording |
| **Connect:** |  |  |  |
| Relate  Apply | The students will:  1. Perform literature from various cultures associated with the holiday season  2. Compare and contrast holiday celebrations of domestic and international regions, cultures, and countries and sing representative literature of each  3. Research the evolution of contemporary American music from the roots of African American spirituals  4. Research the influence of other countries/cultures on the development of American music | Performance Event  Field Trips  Written/Oral Critique  Spring Choir Trip  Participation in District and State Level Festivals  Journal about the contributions of world music to American folk music. For example, African music and African American spirituals. Also find classical elements in spirituals. | Approved Vocal Music Literature  Ken Burns “Jazz” documentary |
|  |  |  |  |

| **Knowledge and Skills** | **Outcomes** | **Assessments** | **Instructional Menu** | |
| --- | --- | --- | --- | --- |
| **Fourth Nine Weeks** |  |  |  |
| Perform: Play, Sing, Read, and Move |  |  |  |
| **I. Tone Production** |  |  |  |
| A. Posture | The student will demonstrate proper sitting and standing posture at all rehearsals and performances. | Embedded Assessment  Mirroring/partners  Teacher observation  Journal on the power of body language and use that in context with another subject area or classroom setting. | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| B. Phonation and Resonation | The student will:  1. Sing independently, demonstrating accurate intonation, proper tone production, and good resonance using moderately difficult to difficult literature  2. Exhibit, describe, and critique tone production technique experienced during rehearsal and performances | Rubric/Checklist  Mirroring  Exercises executed as individuals and as a class  Written and oral identification tests  Identification Homework assignments | MCS Adopted Textbook:  Experiencing Choral Music |
| C. Breathing | The student will:  1. Understand the function of the diaphragm in breathing  2. Correlate breath flow with pitch production  3. Locate, describe and demonstrate use of the following in breathing  a. the diaphragm  b. abdominal muscles  c. intercostal muscles  d. rib cage/sternum | Teacher Observation  On Demand Demonstrations  Use partners to demonstrate, mirror, and critique  Discuss inhale and exhale control  Draw a connection between breath control and vowel sound or phrase length.  Perform breathing exercises as a class  Bring something that works similarly to the human diaphragm to class as a show and tell item and show how they are similar. I.e. helium tank and balloon.  Create game where the class guesses which piece a student is performing based solely on the breathing of the phrase they have chosen. | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit  Interdisciplinary Connection:  Physiology of Human Voice |
| D. Diction | The student will:  1. Demonstrate correct articulation of all IPA consonant sounds.  2. Use articulators to properly produce the following initial and final consonants  3. Demonstrate understanding of classification and proper production of the following vowels: | Vocal Exam Rubric  Grade exercises and exams created by the students themselves  Peer assessment Using partners | Resource: Pronunciation Guide for Choral Literature (MENC Publication)  MCS Adopted Textbook:  Experiencing Choral Music |
| **II. Expression** | The student will:   1. Perform expressively, from memory and notation, a varied repertoire of music representing diversity in culture, style, and historical periods 2. Show a character’s emotion through the use of facial expression. 3. Show a character’s emotion through the use of body movement. 4. Show a character’s emotion through voice manipulation. | Spring Concert | Appropriate Literature |
| A. Dynamics | The student will:  1. Define and execute  a. pianoforte  b. mezzo piano  c. piano  d. mezzo forte  e. forte  f. sforzando | Ensemble Performance Event  Class evaluation of student conductor(s)  Formative, Structured Product | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| B. Tempo | The student will:  1. Demonstrate competency and effectiveness in tone production and expression while singing at various tempi, largo through presto  2. Discuss and demonstrate the use of tempo and tempo changes as a compositional device | Performance Event  Teacher Observation  Student conductor fluctuates the tempo and class must follow | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| C. Text painting and word/syllable stress | The student will:  1. Demonstrate proper execution of the slur over one or several notes  2. Employ appropriate crescendos/decrescendos on lengthy notes | On Demand Performances  Peer Evaluation  Self Evaluation | Approved Vocal Music Literature |
| D. Phraseology | The student will consistently sing musical phrases  1. Arsis and thesis of each phrase  2. Legato, marcato, or staccato singing as needed  3. Take breaths ONLY at appropriate places before or after the phrase  4. Develop staggered breathing technique to avoid interruption of lengthy phrases | Teacher Observation  On Demand Performance  Student conducting – use different style gestures to get different results for which the music is calling. | Approved Vocal Music Literature |
| **III. Literacy** |  |  |  |
| A. Pitch Notation | The student will:  1. Identify lines and spaces of treble alto and bass staffs  2. Identify, define, sing, and construct a major scale and harmonic and melodic scales  3. Construct chords and triads on the staff  4. Define and describe use of sharp, flat, natural  5. Define, identify ALL Major and minor key signatures | Written Assessments  Sequential Formative Assessment | MCS Adopted Textbook: Experiencing Choral Music: Intermediate and Proficient Sight-Singing |
| B. Sight-Singing and Ear-Training | The student will:  1. Identify the tonic and dominant notes and chords upon hearing and seeing  2. Recognize upon hearing and seeing the following intervals  a. Perfect octaves, fourths, and fifths  b. Major seconds, thirds, sixths  c. Whole step (major second) and half step (minor second)  3. Sight read major, minor, modal, and chromatic melodies  4. Sight read a four part piece from open score | Rubric  On-demand Performances  Sequential Formative Assessments | MCS Adopted Textbook: Experiencing Choral Music: Intermediate and Proficient Sight-Singing |
| C. Use of music terminology | The students will  1. Recognize and use the following signs and symbols  a. staff  b. treble and bass staff  c. single and double bar lines  d. da capo  e. first and second endings  f. repeat signs  g. fermata  h. ritardando  i. simile  j. accent  l. tenuto  m. a tempo  2. Define and demonstrate extensive knowledge and use of the technical vocabulary of music found in assigned vocal literature | Short-answer and sentence completion.  Selected Response (matching, multiple choice, T/F)  Written Assessments | MCS Adopted Textbook: Experiencing Choral Music: Teacher Resource Kit |
| D. Time Signatures | The student will:  1. Identify constant and changing meter  2. Demonstrate understanding of x/4, x/8 time signatures | Self-Assessment  Peer Assessment  In Class Demonstrations  Student conductors must change conducting patterns upon cues given from class that time signature is changing. | MCS Adopted Textbook: Experiencing Choral Music: Intermediate and Proficient Sight-Singing |
| E. Rhythm | The student will:  1. Define and demonstrate downbeat and anacrusis  2. Read, write, and sing rhythms that incorporate complex rhythm patterns in simple, compound, and asymmetric meters | On Demand Demonstrations  Self Assessments  Peer Assessments  Create game like the “machine” where each part is making a sound to a different rhythm. | Approved Vocal Music Literature |
| **IV. Performance Literature and Practices** | The students will:  1. Sing literature in three/four part harmony, with and without accompaniment  2. Sing and recognize the following forms: rounds, canons, descants, partner songs, AB form, ABA form, strophic form, repetition and contrast  3. Study and perform literature representing diverse historical periods, styles, and cultures  4. Attend all required performances  5. Attend all required rehearsals, including before and after regular school hours  6. Maintain the voice in proper singing condition | WTVMEA Solo & Ensemble Rubric  Vocal Exam Rubric  Attendance Checklist  District and State Level Festivals  Participation in All-State Honor Choir  Performances abroad city and region  Students fin performances online of pieces they have learned throughout the year. | Approved Vocal Music Literature  Texas UIL List at  **www.uil.utexas.edu/music/pml.html** |
| **Respond:** |  |  |  |
| Listen  Evaluate | 1. Attend performance of an area professional or collegiate opera ensembles  2. Analyze music performances, notation, rhythm, meter, and texture using standard music notation  3. Analyze music forms of performing and standard repertoire | Oral Critique  Written Critique  Student-Developed Rubric  Draw a picture, paint something, or write a poem to describe what you heard.  Journal about what a high school choir performance should sound/look like. | MCS Adopted General Music Text: Music: Its Role and Purpose in Our Lives |
| **Create:** |  |  |  |
| Arrange  Compose  Improvise  Notate | 1. Compose and notate rhythmic, melodic, and accompaniment exercises within specified guidelines  2. Create musical compositions demonstrating various vocal styles  3. Create compositions with contrasting sections  4. Create and notate descant, ostinato, or other melodic and rhythmic accompaniments to enhance assigned literature  5. Compose music using computer-generated or other sound sources  6. Improvise while singing traditional American music (jazz, gospel, folk, etc.) | Class Demonstrations  Audio Portfolio  Judge composition competition  Use FINALE to compose an original composition of 4-8 measures |  |
|  |  |  |  |
| **Connect:** |  |  |  |
| Relate  Apply | The student will:  1. Recognize, describe Renaissance music, 20th Century music  2. Research, listen to, and sing celebratory music of various cultures  3. Describe the effects of music on society, culture, and technology  4. Describe ways in which subject matter of others disciplines taught in the school are interrelated with music  a. lyrics of well-known poets set to music  b. anatomy of the voice  c. awareness of social, economic, political climates and their effect on the arts during historic period of assigned choral literature (Renaissance, Baroque, Classic, Romantic, Twentieth Century, Contemporary)  d. Use of mathematical operations to calculate duration of notes in various time signatures  5. Explain a variety of music and music-related career options | Individual/Group Project  Written/Oral Reports  Service project  Performance at graduation and other ceremonial events  Portfolio and/or journal entries turned in | MCS Adopted General Music Text  Music: Its Role and Purpose in Our Lives  Guest Speakers from Local Arts Community  Interdisciplinary Connections:  Social Studies: Cultural Celebrations  Drama: Broadway Musicals/Theater  Anatomy/Physiology: The Human Voice  World/Art History: Renaissance to present  Mathematics: Fractions |

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| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
| **1.0 Singing** | 1.1 Demonstrate  expression and technical  accuracy in a large and  varied repertoire of vocal  literature with  appropriate level of  difficulty on a scale of 1-  6, including some songs  performed from memory. | * 1. Level 1.Sing, alone and in a group, vocal   literature on a difficulty level of 3-4 using expressive qualities and technical accuracy (rhythmic and melodic precision, dynamics, and articulation).  Level 2. Sing, alone and in a group, vocal literature on a difficulty level of 4-5 using expressive qualities and technical accuracy (rhythmic and melodic precision, dynamics, articulation, and phrasing).  Level 3. Sing, alone and in a group, vocal literature on a difficulty level of 5-6 using expressive qualities and technical accuracy (rhythmic and melodic precision, dynamics, articulation, phrasing, and style).  Level 4. Sing, alone and in a group, vocal literature on a difficulty level of 6 using expressive qualities and technical accuracy (rhythmic and melodic precision, dynamics, phrasing, and style appropriate to the genre). | * + 1. Sing with correct dynamics, articulation, and phrasing appropriate to the genre and style period.     2. Sing with correct dynamics, articulation, phrasing, and style appropriate to the genre and style period.     3. Sing, expressively and musically, with variation of dynamics, articulation, phrasing and timbre appropriate to the genre and style period.     4. Sing, expressively and with musicality, using correct dynamics, phrasing, and timbre appropriate to the genre and style period. |
| **1.0 Singing** | 1.2 Demonstrate the fundamentals of correct vocal production. | * 1. Level 1-2.Sing, alone and in a group,   demonstratingthe fundamentals of posture, breath support, and control.  Level 3-4.Sing, alone and in a group, using a free and clear tone. | 1.2.1 Sing using deep abdominal breathing, which  includes support and control, correct posture, and  developing agility and resonance.  1.2.2 Sing with efficient use of breath management  (i.e., continued development of abdominal breathing,  support, and control), correct posture, and continued  development of agility and resonance.   * + 1. Sing with consistent use of breath   management, correct posture, agility, and resonance.   * + 1. Sing with consistent and efficient use of   breath management, correct posture, agility, resonance, and use of the singer’s formant. |
| **1.0 Singing** | 1.3 Demonstrate the  ability to sing in multiple  styles, genres, and  languages with  instrumental  accompaniment and a  cappella. | * 1. Level 1. Sing, alone and in a group, multiple   styles and genres in English and Latin, with accompaniment and a cappella.  Level 2-4. Sing, alone and in a group, multiple styles and genres in multiple languages with accompaniment and a cappella using correct diction. | * + 1. Sing an individual voice part with support from   an instrument or another singer in two- or three-part music, with and without accompaniment, in multiple style periods, genres, and languages.   * + 1. Sing an individual voice part with support from   an instrument or another singer in three- or four-part music, with and without accompaniment, in multiple style periods, genres, and languages. |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
|  |  |  | * + 1. Sing and maintain an individual voice part in   three- or four-part music, with and without accompaniment, in multiple style periods, genres, and languages.   * + 1. Sing and maintain an individual voice part in   three- or four-part music, with and without accompaniment, in multiple style periods, genres, and languages. |
| **1.0 Singing** | 1.4 Demonstrate ensemble skills by singing in large and small ensembles. | * 1. Sing, in a group, expressively, using correct   intonation, balance, discipline, and stage presence following conductor cues. | * + 1. Sing in ensembles with varying voice   groupings developing skills in ensemble unity  (e.g., breathing together, watching the conductor, unified vowels and consonants).  1.4.2 Sing in both large and small ensembles with  varying voice groupings demonstrating skills in  ensemble unity (e.g., breathing together, responding  to conductor cues, unified vowels and consonants).  1.4.3 Sing in both large and small ensembles with  varying voice groupings, independent of a conductor  during performance, demonstrating skill in ensemble  unity.  1.4.4 Sing in both large and small ensembles with  varying voice groupings, independent of a conductor  during performance and some rehearsal,  demonstrating skill in ensemble unity. |
| **2.0 Playing Instruments** | 2.1 Perform on pitched instruments in both classroom and concert settings. | 2.1 Play pitched instruments in either a classroom or concert setting. | 2.1.1 Demonstrate recognition of chord changes using pitched instruments.   * + 1. Recognize and perform tonic/dominant chord   structure using pitched instruments.   * + 1. Recognize and perform   tonic/dominant/subdominant chord structure using pitched instruments.  2.1.4 Indicate and/or play changes in chord structure using pitched instruments. |
| **2.0 Playing Instruments** | 2.2 Perform on non-pitched instruments in both classroom and concert settings. | 2.2 Play non-pitched instruments in either a classroom or concert setting. | 2.2.1 Play simple rhythmic ostinato patterns using instruments or body percussion.  2.2.2 Choose and play instruments with appropriate timbres for different styles and genres. |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
|  |  |  | 2.2.3 Choose and play instruments (including body  percussion) with appropriate timbres and appropriate  rhythmic ostinati for different styles and genres.  2.2.4 Choose and perform rhythmic patterns with appropriate instrumental timbres (including body percussions) for different styles and genres. |
| **3.0 Improvising** | 3.1 Demonstrate the ability to improvise a melodic passage. | 3.1 Improvise a melodic passage within specified guidelines aligned with performance levels. | 3.1.1 Improvise melodic and rhythmic patterns.  3.1.2 Improvise melodic phrases.  3.1.3 Improvise consequent melodic phrases.  3.1.4 Improvise antecedent and consequent melodic phrases. |
| **3.0 Improvising** | 3.2 Demonstrate the ability to improvise a variation. | 3.2 Improvise a variation within specified guidelines aligned with performance levels. | 3.2.1 Improvise an ending to a melody (e.g., cadenza).  3.2.2 Improvise a melody within an existing chord structure.  3.2.3 Improvise texts to an existing melody.  3.2.4 Improvise a recitative within specified parameters. |
| **3.0 Improvising** | 3.3 Demonstrate the ability to improvise an accompaniment. | 3.3 Improvise an accompaniment within specified guidelines aligned with performance levels. | 3.3.1 Improvise a bass accompaniment or vocal part to an existing melody.  3.3.2 Improvise contrary or parallel motion  accompaniment or vocal part to an existing melody.  3.3.3 Improvise a vocal harmony part to an existing  melody that contains tonic/dominant relationships.   * + 1. Improvise a vocal harmony part to an existing   melody with more complex chordal relationships. |
| **4.0 Composing** | 4.1 Compose  melodic and rhythmic  motives and/or arrange  melodic and rhythmic  motives into a phrase. | 4.1 Level 1. Arrange melodic and rhythmic motives into a phrase  Level 2. Compose melodic and rhythmic motives. Level 3-4. Compose or arrange melodic and rhythmic motives into antecedent and consequent phrases | 4.1.1 Arrange rhythmic and melodic motives into  short phrases that make musical literary sense.  4.1.2 Compose short rhythmic and melodic motives  within specified parameters that make musical literary  sense.  4.1.3 Arrange or compose melodic and rhythmic phrases that make musical literary sense.  4.1.4 Arrange or compose melodic and rhythmic  phrases into antecedent and consequent phrases. |
| **4.0 Composing** | 4.2 Compose vocal warm-ups. | 4.2 Compose vocal warm-ups using patterns from choral literature aligned with performance levels. | 4.2.1 Compose a short melodic or rhythmic warm-  up within specified parameters (e.g., a melodic or |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
|  |  |  | rhythmic pattern from selected literature).  4.2.2 Compose a melodic warm-up following teacher provided guidelines.  4.2.3 Compose a bass harmony for an existing  melodic warm-up using tonic/dominant structure.  4.2.4 Compose a bass harmony for an existing melodic warm-up using tonic/dominant/subdominant structure. |
| **4.0 Composing** | 4.3 Compose vocal and/or instrumental ostinati and/or descants. | 4.3 Compose vocal and/or instrumental ostinati and/or descants aligned with performance levels. | 4.3.1 Compose a short rhythmic and/or melodic ostinato pattern to a familiar melody.  4.3.2 Choose a phrase from an existing melody and  compose a harmony part for the chosen phrase that  moves in contrary motion.  4.3.3 Choose a phrase from an existing melody and  compose a harmony part for it that moves in parallel  motion.  4.3.4 Compose a descant for an existing melody. |
| **5.0 Read and notate music** | 5.1 Demonstrate the ability to sing an assigned vocal part from choral music. | 5.1 Level 1. Sing a vocal part with the difficulty level of 3 with at least 70% accuracy.  Level 2. Sing a vocal part with the difficulty level of 4 with at least 70% accuracy.  Level 3. Sing a vocal part with the difficulty level of 4-5 with at least 70% accuracy.  Level 4. Sing a vocal part with the difficulty level of 5-6 with at least 70% accuracy. | 5.1.1 Sing a vocal part with the difficulty level of 3.  5.1.2 Sing a vocal part with the difficulty level of 4.  5.1.3 Sing a vocal part with the difficulty level of 4-5.  5.1.4 Sing a vocal part with the difficulty level of 5-6. |
| **5.0 Read and notate music** | 5.2 Interpret terms,  signs and musical  symbols necessary for  performing a choral  music score. | 5.2 Sing choral music interpreting terms, signs, and  symbols aligned with student performance levels with at  least 70% accuracy. | 5.2.1 Interpret non-standard notation to read short songs.  5.2.2 Interpret standard notation to read short songs.  5.2.3 Interpret musical terminology in choral music.  5.2.4 Interpret musical signs and symbols in choral music. |
| **5.0 Read and notate music** | 5.3 Sight-read music accurately and expressively. | 5.3 Level 1. Sight-sing a vocal part with the difficulty level of 2 with at least 70% accuracy.  Level 2. Sight-sing a vocal part with the difficulty level of 3 with at least 70% accuracy.  Level 3. Sight-sing a vocal part with the difficulty level of 3-4 with at least 70% accuracy. | 5.3.1 Sight-read a vocal part with the difficulty level of 2.  5.3.2 Sight-read a vocal part with the difficulty level of 2-3.  5.3.3 Sight-read a vocal part with the difficulty level of 3-4. |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
|  |  | Level 4. Sight-sing a vocal part with the difficulty level of 4 with at least 70% accuracy. | 5.3.4 Sight-read a vocal part with the difficulty level of 4. |
| **5.0 Read and notate music** | 5.4 Demonstrate ability to notate music. | 5.4 Notate music aligned with student performance levels with at least 80% accuracy.  Students should attempt notating a phrase of one piece they have learned from memory. They should, at the very least, get the shape and motion of the phrase correct. | 5.4.1 Notate simple rhythmic and melodic patterns using standard or non-standard notation.  5.4.2 Notate simple rhythmic and/or melodic phrases using standard notation.  5.4.3 Notate short, simple melodies using standard notation.  5.4.4 Notate short, simple examples of choral music  using standard and/or non-standard notation. |
| **6.0 Listening, Analyzing and Describing** | 6.1 Listen to a variety of musical styles and genres. | 6.1 Create a listening journal exhibiting a variety of  musical styles and genres aligned with student  performance levels. Journal should include dates and locations of performances attended.  Create a grading system for these performances. | 6.1.1 Listen to selected examples of American  music, connecting and/or comparing it to music being  sung.  6.1.2 Listen to selected examples of American and  European music, connecting and/or comparing it to  music being sung.  6.1.3 Listen to selected music of a given world  culture connecting and/or comparing it to music being  sung.  6.1.4 Listen to selected music of world cultures  connecting and comparing to music being sung. |
| **6.0 Listening, Analyzing and Describing** | 6.2 Analyze and  describe printed  literature to identify the  uses of musical  elements, forms,  expressive devices,  and/or compositional  techniques. | 6.2 Identify, list and describe the use of musical elements in printed literature  Identify, list and describe the use of form in printed literature  Identify, list and describe the use of expressive devices in printed literature  Identify, list and describe the use of compositional techniques in printed literature  Use 3-4 pieces of literature students are required to read in high school for examples. | 6.2.1 Analyze and describe printed examples of  selected American music (e.g., musical elements,  forms, expressive techniques, and/or compositional  techniques) connecting and/or comparing it to music  being sung.  6.2.2 Analyze and describe printed examples of  selected American and European music (e.g., musical  elements, forms, expressive techniques, and/or  compositional techniques) connecting and /or  comparing it to music being sung.  6.2.3 Analyze and describe printed examples of  selected music from a given world culture (e.g.,  musical elements, forms, expressive techniques,  and/or compositional techniques) connecting and/or |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
|  |  |  | comparing it to music being sung.  Analyze and describe printed examples of selected music from world cultures (e.g., musical elements, forms, expressive techniques, languages, and/or compositional techniques) connecting and comparing it to music being sung. |
| **6.0 Listening, Analyzing and Describing** | 6.3 Analyze and  describe recordings of  literature to identify the  use of the elements of  music, forms, expressive  devices, and/or  compositional  techniques. | 6.3 Identify, list and describe the use of musical elements in recorded literature  Identify, list and describe the use of form in recorded literature  Identify, list and describe the use of expressive devices in recorded literature  Identify, list and describe the use of compositional techniques recorded literature  Groups can compare/contrast a pop song’s use of form to that of a piece from the classical period. | 6.3.1 Analyze and describe recorded examples of  selected American music (e.g., musical elements,  forms, expressive techniques, treatment of same text  by different composers or in differing style periods)  connecting and/or comparing it to music being sung.  6.3.2 Analyze and describe recorded examples of  selected American and European music (e.g., musical  elements, forms, expressive techniques, treatment of  same text by different composers or in differing style  periods) connecting and/or comparing it to music  being sung.  6.3.3 Analyze and describe recorded examples of selected music from a given world culture  (e.g., musical elements, forms, expressive techniques, treatment of same text by different composers or in differing style periods) connecting and/or comparing it to music being sung.  6.3.4 Analyze and describe recorded examples of  selected music from world cultures (e.g., musical  elements, forms, expressive techniques, treatment of  same text by different composers or in differing style  periods) connecting and comparing it to music being  sung. |
| **6.0 Listening, Analyzing and Describing** | 6.4 Compare and contrast works of the same genre or style. | 6.4 Compare and contrast works of the same genre  aligned with student performance levels.  Compare and contrast works of the same style aligned with student performance levels.  Compare professional to amateur and the performances of the same works by different age groups. For example, St. Olaf vs. WSHS Chorale. What is different, similar? Who do you think best approaches what may have been originally intended by composer? How much does that matter? | 6.4.1 Compare and contrast selected works of  American genres or styles connecting and/or  comparing it to music being sung.  6.4.2 Compare and contrast selected works of  American and European genres or styles connecting  and/or comparing it to music being sung.  6.4.3 Compare and contrast selected works of |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
|  |  |  | American and European genres and styles connecting  and /or comparing it to music being sung.  6.4.4 Compare and contrast selected works of  American, European or other world music genres and  styles connecting and/or comparing it to music being  sung. |
| **7.0 Evaluating** | 7.1 Evaluate his/her personal contribution in a choral performance using specific criteria. | 7.1 Exhibit stage presence.  Follow conductor cues.  Exhibit knowledge of music, stage presence, and follow conductor cues.  Evaluate (written or verbal) his/her personal contribution to group performance. | 7.1.1 Identify criteria (e.g.,discipline, stage  presence, following the conductor, knowledge and  performance of music) for evaluating an individual’s  contribution to the opera rehearsal and/or  performance.  7.1.2 Identify and apply criteria for evaluating an  individual’s contribution to the opera rehearsal and  performance.  7.1.3 Apply specified criteria to his/her personal  contribution in opera rehearsals and performances.  7.1.4 Evaluate, using a specified criteria, his/her  personal contribution in opera rehearsals and  performances. . |
| **7.0 Evaluating** | 7.2 Analyze  recorded or live choral  performances to  extrapolate criteria to  evaluate personal or  group performance. | 7.2 Identify criteria used to evaluate group performances.  Apply criteria to evaluate group performances.  Make record of these criteria in journal form and whether or not criteria were met. | 7.2.1 Identify criteria for evaluating opera  rehearsals (e.g., standards used at adjudicated  festivals).  7.2.2 Identify, by analyzing live or recorded  performances, criteria for evaluating opera rehearsals  and performances.  7.2.3 Determine, from analysis of live or recorded  performances, specific criteria to evaluate opera  rehearsals and performances.  7.2.4 Evaluate opera rehearsals and performances using specified criteria. |
| **7.0 Evaluating** | 7.3 Evaluate the aesthetic qualities of a choral work. | 7.3 Identify the elements of music as presented in operas.  Identify ways composers manipulate the elements for communication in operas.  Identify aesthetic qualities found in operas.  Identify stylistic techniques used to convey aesthetic qualities in operas. | 7.3.1 Identify the musical means used by a  composer to communicate to the listener or performer.  7.3.2 Identify how composers manipulate the  musical elements to communicate in a choral work.  7.3.3 Identify the stylistic features that a composer  uses to define aesthetic qualities in a given choral  work. |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
|  |  |  | 7.3.4 Evaluate the effect of stylistic features that a composer uses to define aesthetic qualities in a given choral work. |
| **8.0 Interdisciplinary connections** | 8.1 Compare and  contrast how the  elements of music relate  to the elements of other  arts in similar and  distinctive ways. | 8.1 Extrapolate (e.g., identify, analyze, list) elements  that are common to music and another arts discipline.  Compare and contrast the relationship between the elements of music and another arts discipline. | 8.1.1 Extrapolate (e.g., analyze, identify, list)  elements common to music and other arts disciplines.  8.1.2 Compare the elements of music to the elements of other arts disciplines.  8.1.3 Compare and contrast the elements of music with the elements of another arts discipline.  8.1.4 Compare and contrast the elements of music  with the elements of two or more other arts disciplines. |
| **8.0 Interdisciplinary connections** | 8.2 Describe the interrelationship of music with academic disciplines outside the arts. | 8.2 Extrapolate (e.g., identify, analyze, list) elements  that are common to music and an academic discipline  outside the arts.  Compare and contrast the use of common elements in music and an academic discipline outside the arts. | 8.2.1 Extrapolate (e.g., analyze, identify, list)  elements common to music and academic disciplines  outside the arts.  8.2.2 Compare the elements of music to those of an academic discipline outside the arts.  8.2.3 Compare and contrast the elements of music  with those of an academic discipline outside the arts.  8.2.4 Compare and contrast the elements of music  with those of two or more academic disciplines outside  the arts. |
| **8.0 Interdisciplinary connections** | 8.3 Demonstrate an  understanding of the  role of technology in  creating, producing and  listening to music. | 8.3 Identify the relationship between technology and creators of music.  Identify the relationship between technology and producers of music.  Identify the relationship between technology and consumers of music. | 8.3.1 Identify items of technology used to listen to and share music.  8.3.2 Identify technology used to create music.  8.3.3 Identify technology used to produce music.  8.3.4 Identify responsible uses of technology for both consumer and producer. |
| **9.0 Historical and Cultural Relationships** | 9.1 Identify the historical period and/ or culture of selected choral literature. | 9.1 Identify the historical period or culture of selected opera literature. Create flashcards with examples from the Renaissance, Baroque, Classical, Romantic and Contemporary periods. | 9.1.1 Identify the historical period or culture of music being rehearsed.  9.1.2 Identify characteristics of the historical period or culture of music being rehearsed.  9.1.3 Discuss the characteristics of the historical  period or culture found in music being rehearsed.  9.1.4 Discuss the characteristics of the historical  period or culture found in music being rehearsed and  connect to music previously sung. |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
| **9.0 Historical and Cultural Relationships** | 9.2 Compare and contrast various music genres and their origins. | 9.2 Compare and contrast selected music genres and their origins.  Specifically, what origins do different styles share, and what origins and influences are different. | 9.2.1 Identify the genre of selected American choral works.  9.2.2 Identify the genre and origin of selected American choral works.  9.2.3 Compare and contrast the genre and origin of  selected American and/or European choral works.  9.2.4 Compare and contrast the genre and the origin of selected choral works. |
| **9.0 Historical and Cultural Relationships** | 9.3 Analyze the role of music in today’s society. | 9.3 Identify the role of music in today’s society.  Describe the role of music in today’s society.  Analyze the role of music in today’s society.  Create a yearbook page with categories like “Most likely to succeed.” Make the categories music specific, describing different roles. Most likely to put me to sleep. Most likely to never be heard. Most likely to inspire. Etc., etc. | 9.3.1 Identify the role of music in today’s society  9.3.2 Describe the impact of music in today’s society.  9.3.3 Analyze the role of music in today’s society.  9.3.4 Evaluate the role of music in today’s society. |
| **9.0 Historical and Cultural Relationships** | 9.4 Evaluate the relationship between music and historical and political events. | 9.4 Analyze (written and/or verbal) the relationship  between music and selected historical events.  Analyze (written and/or verbal) the relationship between music and selected political events.  Evaluate (written and/or verbal) the effect of selected historical and/or political events on music.  Evaluate (written and/or verbal) the effect of music on selected historical and/or political events. Use the presidential inauguration, high school graduation, funerals, holidays, etc for examples. | 9.4.1 Analyze the relationship between music and given historical events.  9.4.2 Analyze the relationship between music and given political events.  9.4.3 Evaluate the effect of given historical or political events on music.  9.4.4 Evaluate the effect of music on given historical or political events. |