

Checks for Understanding	Student performance Indicators (SPIs)	Assessments	Instructional Resources	Connections
<p>1.1 <u>Level 1.</u> 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). <u>Level 2.</u> Sing, alone and in a group, vocal literature on a difficulty level of 4 using expressive qualities and technical accuracy (rhythmic and melodic precision, dynamics, articulation, and phrasing). <u>Level 3.</u> 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, phrasing, and style). <u>Level 4.</u> Sing, alone and in a group, vocal literature on a difficulty level of 5 using expressive qualities and technical accuracy (rhythmic and melodic precision, dynamics, phrasing, and style appropriate to the genre).</p> <p>1.2 <u>Level 1-2.</u> Sing, alone and in a group, demonstrating the</p>	<p>The Student is able to:</p> <p>1.1.1 Sing with correct dynamics, articulation, and phrasing appropriate to the genre and style period.</p> <p>1.1.2 Sing with correct dynamics, articulation, phrasing, and style appropriate to the genre and style period.</p> <p>1.1.3 Sing, expressively and musically, with variation of dynamics, articulation, phrasing and timbre appropriate to the genre and style period.</p> <p>1.1.4 Sing, expressively and with musicality, using correct dynamics, phrasing, and timbre appropriate to the genre and style period.</p> <p>1.2.1 Sing using deep abdominal breathing, which includes support and control, correct posture, and</p>	<p>Describe the essential elements necessary to sing a musical phrase.</p> <p>Sing an independent part as assigned in an ensemble.</p> <p>Compose a warm-up within specified guidelines.</p> <p>Compose an ostinato and/or accompaniment for a piece being learned within specified guidelines.</p> <p>Write an essay describing music's impact and /or contribution on: American culture, European</p>	<p><i>Music! Its Importance in our Lives:</i> Glencoe publishing</p> <p><i>Alfred's Essential Music Theory</i> Alfred Publishing</p> <p><i>Essential Musicianship, a comprehensive Choral Method</i> Hal-Leonard Publishing</p> <p><i>Pronunciation Guide for Choral Literature</i> MENC</p> <p><i>Successful Sight Singing Bks. 1 and 2 Successful Warm Ups</i> By Nancy Telfer Neil A. Kjos Music Co. Publisher</p> <p><i>The Choral Warm-up Collection</i> Sally K. Albrecht Alfred Pub.</p>	<p>Art History Physics Mathematics Science Social Studies History Language Arts/ Poetry Architecture Dance/movement Physical Education Community outreach/service Foreign Language Leadership/team building Geography technology Theatre Arts</p>

<p>fundamentals of posture, breath support, and control. <u>Level 3-4.</u> Sing, alone and in a group, using a free and clear tone.</p> <p>1.3 <u>Level 1-2.</u> Sing, alone and in a group, demonstrating the fundamentals of posture, breath support, and control. Level 3-4. Sing, alone and in a group, using a free and clear tone.</p> <p>1.4 <u>Level 1.</u> Sing, along and in a group, multiple styles and genres in English and Latin, with accompaniment and a cappella <u>Level 2-4.</u> Sing, alone and in a group, multiple styles and genres in multiple languages with accompaniment and a cappella using correct diction.</p> <p>1.5 <u>Level 1-4.</u> Sing, in a group, expressively, using correct intonation, balance, discipline, and stage presence following conductor cues.</p> <p>2.1-2.2 Play pitched instruments in either a classroom or concert setting.</p> <p>2.3-2.4 Play non-pitched instruments in a classroom</p>	<p>developing agility and resonance.</p> <p>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.</p> <p>1.2.3 Sing with consistent breath management, correct posture, agility and resonance.</p> <p>1.2.4 Sing with consistent and efficient use of breath management, correct posture, agility, resonance, and the use of singer's formant.</p> <p>1.3.1 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 styles, periods, genres, and languages.</p>	<p>culture or a world culture</p> <p>Using skills learned, perform in a concert setting the following: performance decorum, musical elements, concert etiquette</p>	<p><i>The Complete Choral Warm-up Book</i> Robinson/Althouse Alfred Publishing</p> <p><i>Sing on Sight</i> Audrey Snyder Book 1 and 2 Hal-Leonard</p> <p>A variety of octavos for use of in demonstrating elements of music. Teacher's discretion in choice.</p> <p>Concert Etiquette: MENC.org</p>	
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<p>or concert setting.</p> <p>3.1 Improvise a melodic passage within specified guidelines aligned with performance levels.</p> <p>3.2 Improvise a variation within specified guidelines aligned with performance levels.</p> <p>3.3 Improvise an accompaniment within specified guidelines in the classroom setting.</p> <p>3.4 Improvise an accompaniment within specified guidelines in a performance setting.</p> <p>4.1 <u>Level 1</u>- arrange melodic and rhythm motives into a phrase. <u>Level 2</u>- compose melodic and rhythm motives. <u>Level 3-4</u>- compose or arrange melodic rhythm motives into antecedent and consequent phrases.</p> <p>4.2 Compose vocal warm-up using patterns from choral literature aligned with performance levels.</p> <p>4.3-4.4 Compose vocal and/or instrument ostinati and/or descants aligned with performance levels.</p> <p>5.1 <u>Level 1</u>. Sing a vocal part with the difficulty level of 3 with at</p>	<p>1.3.2 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.</p> <p>1.3.3 Sing and maintain an individual voice part in three- or four-part music, with and without accompaniment, in multiple style periods, genres, and languages.</p> <p>1.3.4 Sing and maintain an individual voice part in three-or four-part music, with and without accompaniment, in multiple style periods, genres, and languages.</p> <p>1.4.1 Sing in ensembles with varying voice groupings developing skills in ensemble unity (e.g., breathing together, watching the conductor, unified vowels and consonants).</p>			
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<p>least 70% accuracy. <u>Level 2.</u> Sing a vocal part with the difficulty level of 4 with at least 70% accuracy. <u>Level 3.</u> Sing a vocal part with the difficulty level 4 with 70% accuracy. <u>Level 4.</u> Sing a vocal part with the difficulty level of 5 with at least 70% accuracy.</p> <p>5.2 Sing choral music interpreting terms, signs and symbols aligned with student performance levels with at least 70% accuracy.</p> <p>5.3 <u>Level 1.</u> Sight-sing a vocal part with the difficulty level of 2 with at least 70% accuracy. <u>Level 2.</u> Sight-sing a vocal part with the difficulty level of 3 with at least 70% accuracy. <u>Level 3.</u> Sight-sing a vocal part with the difficulty level of 3-4 with at least 70% accuracy. <u>Level 4.</u> Sight-sing a vocal part with the difficulty level of 4 with at least 70% accuracy.</p> <p>5.4 Notate music aligned with student performance levels with at least 80% accuracy.</p> <p>6.1 Create a listening journal exhibiting a variety of musical styles and genres aligned with student performance levels.</p>	<p>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).</p> <p>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.</p> <p>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.</p> <p>2.1.1 Demonstrate recognition of chord changes using pitched instruments.</p>			
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<p>6.2 <u>Level 1</u> Identify, list and describe the use of musical elements in printed literature. <u>Level 2</u> Identify, list and describe the use of form in printed literature. <u>Level 3</u> Identify, list and describe the use of expressive devices in printed literature. <u>Level 4</u> identify, list and describe the use of compositional techniques in printed literature.</p> <p>6.3 <u>Level 1</u> Identify, list and describe the use of musical elements in recorded literature. <u>Level 2</u> Identify, list and describe the use of form in recorded literature. <u>Level 3</u> Identify, list and describe the use of expressive devices in recorded literature <u>Level 4</u> identify, list and describe the use of compositional techniques in recorded literature.</p> <p>6.4 <u>Level 1-2</u> Compare and contrast works of the same genre aligned with student performance levels. <u>Level 3-4</u> Compare and contrast works of the same style aligned with student performance levels.</p>	<p>2.1.2 Recognize and perform tonic/dominant chord structure using pitched instruments.</p> <p>2.1.3 Recognize and perform tonic/dominant/subdominant chord structure using pitched instruments.</p> <p>2.1.4 Indicate and/or play changes in chord structure using pitched instruments.</p> <p>2.2.1 Play simple rhythmic ostinato patterns using instruments or body percussion.</p> <p>2.2.2 Choose and play instruments with appropriate timbres for different styles and genres.</p> <p>2.2.3 Choose and play instruments (including body percussion) with appropriate timbres and appropriate rhythmic ostinati for different styles and genres.</p> <p>2.2.4 Choose and perform rhythmic patterns with appropriate instrumental timbres (including body</p>			
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<p>7.1 Exhibit stage presence, follow conductor cues, exhibit knowledge of music, and evaluate his or her personal contribution to group performance.</p> <p>7.2 Identify criteria used to evaluate group performances, apply criteria to evaluate group performances.</p> <p>7.3-7.4 Identify the elements of music as presented in choral music, identify ways manipulate the elements for communication in choral music, identify aesthetic qualities found in choral music identify stylistic techniques used to convey aesthetic qualities in choral music.</p> <p>8.1 <u>Level 1-2</u> Extrapolate (e.g. identify, analyze and list) elements that are common to music and other arts/disciplines <u>Level 3-4</u> Compare and contrast the relationship between the elements of music in other arts and disciplines</p> <p>8.2 <u>Level 1-2</u> Extrapolate (e.g. identify, analyze and list) elements that are common to music and an academic</p>	<p>percussion) for different styles and genres.</p> <p>3.1.1 Improvise melodic and rhythmic patterns.</p> <p>3.1.2 Improvise melodic phrases.</p> <p>3.1.3 Improvise consequent melodic phrases.</p> <p>3.1.4 Improvise antecedent and consequent phrases.</p> <p>3.2.1 Improvise an ending to a melody (e.g. cadenza)</p> <p>3.2.2 Improvise a melody within a existing chord structure</p> <p>3.2.3 Improvise texts to an existing melody.</p> <p>3.2.4 Improvise a recitative within specified parameters</p> <p>3.3.1 Improvise a bass accompaniment or vocal part to an existing melody.</p> <p>3.3.2 Improvise contrary or parallel motion accompaniment or vocal part to an existing melody.</p> <p>3.3.3 Improvise a vocal harmony part to an</p>			
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<p>discipline outside the arts <u>Level 3-4</u> Compare and contrast the use of common elements in music and an academic discipline outside the arts</p> <p>8.3 <u>Level 1</u> Identify the relationship between technology and the creators of music. <u>Level 2</u> Identify the relationship between technology and the producers of music. <u>Level 3-4</u> Identify the relationship between technology and the consumers of music.</p> <p>9.1 Identify the historical period or culture of selected choral literature.</p> <p>9.2 Compare and contrast selected music genres and their origins.</p> <p>9.3 <u>Level 1</u> Identify the role of music in today's society. <u>Level 2</u> Describe the role of music in today's society. <u>Level 3</u> Analyze the role of music in today's society. <u>Level 4</u> Compare and contrast the role of music in today's society.</p>	<p>existing melody that contains tonic/dominant relationships.</p> <p>3.3.4 Improvise a vocal harmony part to an existing melody with more complex chordal relationships.</p> <p>4.1.1 Arrange rhythmic and melodic motives into short phrases that make musical literary sense.</p> <p>4.1.2 Compose short rhythmic and melodic motives within specified parameters that make musical literary sense.</p> <p>4.1.3 Arrange or compose melodic and rhythmic phrases that make musical literary sense.</p> <p>4.1.4 Arrange or compose melodic and rhythmic phrases into antecedent and consequent phrases.</p> <p>4.2.1 Compose a short melodic or rhythmic warm-up within specified parameters.</p> <p>4.2.2 Compose a melodic warm-up following teacher provided guidelines.</p> <p>4.2.3 Compose a bass</p>			
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<p>9.4 <u>Level 1</u> Analyze (written and/or verbal) the relationship between music and selected historical events.</p> <p><u>Level 2</u> Analyze (written and/or verbal) the relationship between music and selected political events.</p> <p><u>Level 3</u> Evaluate (written and/or verbal) the effect of selected historical and /or political events on music.</p> <p><u>Level 4</u> Evaluate (written and/or verbal) the effect of music on selected historical and/or political events.</p>	<p>harmony for an existing melodic warm-up using tonic/dominant structure.</p> <p>4.2.4. Compose a bass harmony for an existing melodic warm-up using tonic/dominant/sub-dominant chord structure.</p> <p>4.3.1 Compose a short rhythmic and/or melodic ostinato pattern to a familiar melody.</p> <p>4.3.2 Choose a phrase from an existing melody and compose a harmony part for the chosen phrase that moves in contrary motion.</p> <p>4.3.3 Choose a phrase from an existing melody and compose a harmony part that moves in parallel motion.</p> <p>4.3.4 Compose a descant for an existing melody.</p>			
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	<p>5.1.1 Sing a vocal part with the difficulty level of 3.</p> <p>5.1.2 Sing a vocal part with the difficulty level of 4.</p> <p>5.1.3 Sing a vocal part with the difficulty level of 4-5.</p> <p>5.1.4 Sing a vocal part with the difficulty level of 5.</p> <p>5.2.1 Interpret non-standard notation to read short songs.</p> <p>5.2.2 Interpret standard notation to read short songs.</p> <p>5.2.3 Interpret musical terminology and symbols in choral music.</p> <p>5.3.1 Sight-read a vocal part with the difficulty level of 2.</p> <p>5.3.2 Sight read a vocal part with the difficulty level of 2-3.</p> <p>5.3.3 Sight-read a vocal part with the difficulty level of 3-4.</p> <p>5.3.4 Sight-read a vocal part with the difficulty level of 4.</p>			
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	<p>5.4.1 Notate simple rhythmic and melodic patterns using standard or non-standard notation.</p> <p>5.4.2. Notate simple rhythmic and/or melodic phrases using standard notation.</p> <p>5.4.3 Notate short, simple melodies using standard notation.</p> <p>5.4.4 Notate short, simple examples of choral music using standard and/or non standard notation.</p> <p>6.1.1 Listen to selected examples of American music, comparing to music being sung in class.</p> <p>6.1.2 Listen to selected examples of European music comparing to music being sung in class.</p> <p>6.1.3 Listen to selected music of a given culture connecting it to music being sung in class.</p> <p>6.1.4 Listen to selected music of world cultures connecting it to music being sung in class.</p>			
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	<p>6.2.1 Analyze and describe printed examples of American music connecting it to music being sung in class.</p> <p>6.2.2 Analyze and describe printed examples of European music connecting it to music being sung in class.</p> <p>6.2.3 Analyze and describe printed examples of selected music from a world culture connecting it to music being sung in class.</p> <p>6.2.4 Analyze and describe printed examples of selected music of world culture connecting and comparing it to music being sung in class.</p> <p>6.3.1 Analyze and describe recorded examples of select American music connecting it to music being sung.</p> <p>6.3.2 Analyze and describe recorded examples of select European music connecting it to music being sung.</p>			
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	<p>6.3.3 Analyze and describe recorded examples of selected music from a chosen culture connecting it to music being sung.</p> <p>6.3.4 Analyze and describe recorded examples of selected music from a chosen world culture connecting it to music being sung.</p> <p>6.4.1 Compare and contrast selected works of American genres or styles connecting it to music being sung in class.</p> <p>6.4.2 Compare and contrast selected works of European genres or styles connecting it to music being sung in class.</p> <p>6.4.3 Compare and contrast selected works of American and European genres or styles connecting it to music being sung in class.</p> <p>6.4.4 Compare and contrast selected works of American, European and</p>			
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other world culture
genres or styles
connecting it to music
being sung in class.

7.1.1 Identify criteria for
evaluating an individuals
contribution to the
choral rehearsal or
performance.

7.1.2 Identify and apply the
criteria for evaluating an
individuals contribution
to the choral rehearsal
or performance.

7.1.3 Apply specified criteria
to his or her
contribution to the
choral rehearsal or
performance.

7.1.4 Evaluate using specified
criteria to his or her
contribution to the
choral rehearsal or
performance.

7.2.1 Identify criteria for
evaluating choral
rehearsals.

7.2.2 Identify by analyzing
criteria for evaluating
choral rehearsal or
performances.

7.2.3 Determine from analyze
specific criteria to

	<p>evaluate choral rehearsal or performances.</p> <p>7.2.4 Evaluate choral rehearsal and performances using specified criteria.</p> <p>7.3.1 Identify the musical means used by a composer to communicate to the listener or performer.</p> <p>7.3.2 Identify how composers manipulate the musical elements to communicate in a choral work.</p> <p>7.3.3 Identify the stylistic features that a composer uses to define aesthetic qualities in a given choral work.</p> <p>7.3.4 Evaluate the effect of stylistic features that a composer uses to define aesthetic qualities in a choral work.</p> <p>8.1.1 Extrapolate elements common to music and other art disciplines.</p> <p>8.1.2 Compare the elements of music to the elements of other art disciplines.</p>			
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	<p>8.1.3 Compare and contrast the elements of music with the elements of other art disciplines.</p> <p>8.1.4 Compare and contrast the elements of music with the elements of two more other art disciplines.</p> <p>8.2.1 Extrapolate (e.g. analyze, identify, and list) elements common to music and academic disciplines outside the arts.</p> <p>8.2.2 Compare the elements of music to those of an academic discipline outside the arts.</p> <p>8.2.3 Compare and contrast the elements of music with those of an academic discipline outside the arts.</p> <p>8.2.4 Compare and contrast the elements of music with those of two or more academic disciplines outside the arts.</p> <p>8.3.1 Identify items of technology used to listen to and share music.</p>			
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	<p>8.3.2 Identify technology used to create music.</p> <p>8.3.3 Identify technology used to produce music.</p> <p>8.3.4 Identify responsible uses of technology for both consumer and producer.</p> <p>9.1.1 Identify the historical period or culture of music being rehearsed.</p> <p>9.1.2 Identify characteristics of the historical period or culture of music being rehearsed.</p> <p>9.1.3 Discuss the characteristics of the historical period or culture found in music being rehearsed.</p> <p>9.1.4 Discuss the characteristics of the historical period or culture found in music being rehearsed and connect to music being previously sung.</p> <p>9.2.1 Identify the genre of selected American choral works.</p> <p>9.2.2 Identify the genre and origin of selected American choral works.</p> <p>9.2.3 Compare and contrast</p>			
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the genre and origin of selected American and/or European choral works.

9.2.4 Compare and contrast the genre and the origin of select choral works.

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.

9.4.1 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.

