

STANDARDS

1.0 Singing

VM.1.2.1 Sing using deep abdominal breathing, which includes support and control, correct posture, and developing agility and resonance.

VM.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.

VM.1.2.3 Sing with consistent use of breath management, correct posture, agility, and resonance.

VM.1.2.4 Sing with consistent and efficient use of breath management, correct posture, agility resonance, and use of the singer's formant.

7.0 Evaluating

VM.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 choral rehearsal and/or performance.

VM.7.1.2 Identify and apply criteria for evaluating an individual's contribution to the choral rehearsal and performance.

VM.7.1.3 Apply specified criteria to his/her personal contribution in choral rehearsals and performances.

VM.7.1.4 Evaluate, using a specified criteria, his/her personal contribution in choral rehearsals and performances.

STUDENT FRIENDLY "I CAN" STATEMENTS

N-NOVICE, P-PROFICIENT, A-ADVANCED

NPA ~ I can describe the physical functions of proper singing (diaphragm, pharynx, vocal chords, resonators, singing in "the mask," articulators, etc.)

N ~ I can sing using deep abdominal breathing.

N ~ I can sing using correct posture.

PA ~ I can sing with efficient use of breath management.

A ~ I can sing with agility meaning I can sing melismatic passages, large intervals and long-sustained tones.

A ~ I can sing with resonance.

NPA ~ I can develop a rubric for evaluating my contribution to a rehearsal and/or performance.

NPA ~ I can follow conductor cues.

NPA ~ I can evaluate, verbal or written, my personal contribution to a group performance.

VM.7.2.1 Identify criteria for evaluating choral rehearsals (e.g., standards used at adjudicated festivals).

VM.7.2.2 Identify, by analyzing live or recorded performances, criteria for evaluating choral rehearsals and performances.

VM.7.2.3 Determine, from analysis of live or recorded performances, specific criteria to evaluate choral rehearsals and performances.

VM.7.2.4 Evaluate choral rehearsals and performances using specified criteria.

9.0 History and Culture

VM.9.2 Identify and compare and contrast the genre and the origin or selected choral works, including American and European music.

VM.9.4.1 Analyze the relationship between music and given historical events.

VM.9.4.2 Analyze the relationship between music and given political events.

VM.9.4.3 Evaluate the effect of given historical or political events on music.

VM.9.4.4 Evaluate the effect of music on given historical or political events.

1.0 Singing

VM.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 style periods, genres, and languages.

NPA ~ I can identify, through teacher guidance, criteria used to evaluate group performances (such as state festival guidelines).

NPA ~ I can apply selected criteria to evaluate group performances.

N ~ I can identify the genre of American choral work (such as Jazz, spiritual, folk song, etc.).

P ~ I can identify and discuss the importance of the origin of genres of American music.

PA ~ I can compare and contrast the characteristics and genres of different choral works from different countries and cultures.

NPA ~ I can analyze the effect of music on history/politics and vice versa by looking at music from a variety of cultures and times.

N ~ I can sing my individual voice part in two part music with instrumental accompaniment

P ~ I can sing my individual voice part in three part music with instrumental accompaniment.

VM.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 styles, periods, genres, and languages.

VM.1.4.1 Sing in ensembles with varying voice groupings developing skills in ensemble unity.

2.0 Playing Instruments

VM.2.1.1 Demonstrate recognition of chord changes using pitched instruments.

VM.2.1.2 Recognize and perform tonic/dominant chord structure using pitched instruments.

VM.2.2.1 Play simple rhythmic ostinato patterns using instruments or body percussion.

VM.2.2.2 Choose and play instruments with appropriate timbres for different styles and genres.

4.0 Composing

VM.4.1.1 Arrange rhythmic and melodic motives into short phrases that make musical literary sense

VM.4.1.2 Compose short rhythmic and melodic motives within specified parameters that make musical literary sense.

VM.4.1.3 Arrange or compose melodic and rhythmic phrases that make musical literary sense.

A ~ I can sing my individual voice part in four part music with instrumental accompaniment.

N ~ I can sing my individual voice part in two part a capella music.

P ~ I can sing my individual voice part in three part a capella music.

A ~ I can sing my individual voice part in four part a capella music.

NPA ~ I can sing music of multiple styles.

NPA ~ I can sing music from multiple genres.

NPA ~ I can sing music in multiple languages (including English and Latin).

N ~ I can identify a chord change when it is played on an instrument (real or virtual).

P ~ I can identify aurally, I V I progressions/cadences.

A ~ I can perform a I V I cadence on a pitched instrument (real or virtual).

N ~ I can perform ostinatos with simple rhythms (eighth note, quarter note, half note or whole note or triplet and their respective rests).

P ~ I can select appropriate instrumentation for a style of music and when instruments are available, perform ostinato accompaniments.

N ~ I can arrange teacher-provided melodic and/or rhythmic motives into a coherent piece of music (begins and ends on tonic).

P ~ I can compose/arrange, notate and perform a simple melody using binary or ternary form.

P ~ I can identify musical phrases within a selection.

5.0 Reading and Notating

VM.5.1.1 Sing a vocal part with a difficulty level of 3.

VM.5.1.2 Sing a vocal part with a difficulty level of 4.

VM.5.2.1 Interpret non-standard notation to read short songs.

VM.5.2.2 Interpret standard notation to read short songs.

VM.5.3.1 Sight-read a vocal part with a difficulty level of 2..

VM.5.3.2 Sight-read a vocal part with a difficulty level of 2-3.

VM.5.4.1 Notate simple rhythmic and melodic patterns using standard or non-standard notation.

VM.5.4.2 Notate simple rhythmic and/or melodic phrases using standard notation.

A ~ I can identify, aurally, strong and weak cadences.

N ~ I can sing accurately, my vocal part on music with a difficulty level of 3.

PA ~ I can sing accurately, my vocal part on music with a difficulty level of 4.

NP ~ I can perform short songs from non-traditional forms of notation (such as solfege or numbers).

PA ~ I can accurately interpret pitches and rhythms while performing.

N ~ I can sight-read, accurately, examples from selected music genres with a difficulty level of 2 with characteristic tone.

PA ~ I can sight-read, accurately, examples from selected music genres at a difficulty level of 2-3 with characteristic tone and appropriate expressive devices.

N ~ I can notate rhythmic patterns with non-standard notation (such as lines or dots).

N ~ I can notate melodic patterns using non-standard notation (such as ascending or descending lines, solfege or numbers).

P ~ I can notate pitches in my vocal range in intervals up to a 3rd

P ~ I can notate rhythms containing quarter notes, eighth notes, half notes, dotted half notes, whole notes, and corresponding rests in duple and triple meters.

A ~ I can notate up to four measure phrases with intervals up to a fourth.

6.0 Listening, Analyzing and Describing

VM.6.1 Listen to selected examples of American and European music and music of world cultures connecting and comparing it to music being sung.

NPA ~ I can compare, verbally or written, exemplary listening examples of music from American and European music and other world cultures to music I am singing.

7.0 Evaluating

VM.7.3.1 Identify the musical means used by the composer to communicate to the listener or performer.

NPA ~ I can describe and illustrate, verbally or written, how common musical themes are found across music from different cultures.

8.0 Interdisciplinary Connections

VM.8.1.1 Extrapolate (e.g., analyze, identify, list) elements common to music and other arts disciplines.

VM.8.1.2 Compare the elements of music to the elements of other arts disciplines.

VM.8.1.3 Compare and contrast the elements of music with the elements of another arts discipline.

NPA ~ I can identify the musical means used by the composer to communicate to the listener.

N ~ I can define shared vocabulary between music and other arts disciplines.

P ~ I can explain similarities between music and another arts discipline.

A ~ I can compare and contrast the elements of music and those of other arts disciplines.

VM.8.3.1 Identify items of technology used to listen to and share music.

NPA ~ I can use an Ipod, CD player or computer to compile a playlist and listen to music.

9.0 History and Culture

VM.9.1.1 Identify the historical period or culture of music being rehearsed.

NPA ~ I can identify the historical period of the songs I am performing (including Classical, Romantic, 20th c. and Jazz periods).

NPA ~ I can identify the culture from which my music comes (e.g. African, Latin, American, European, etc.).

1.0 Singing

VM.WCE.5 Demonstrate appropriate rehearsal technique and etiquette.

I can demonstrate rehearsal technique etiquette by appropriately marking music with personal observations (e.g. placing self-correcting marks to self-correct).

I can maintain accurate phrasing, pronunciation, dynamics, etc. in my score and make it available to classmates when they are absent.

4.0 Composing

VM.4.1.4 Arrange or compose melodic and rhythmic phrases into antecedent and consequent phrases.

I can arrange/compose phrases into antecedent (ends on a weak cadence) and consequent (ends on a strong cadence) phrases.

5.0 Reading and Notating

VM.5.2.4 Interpret musical signs and symbols in choral music.

I can independently interpret the musical signs and symbols in choral music.

I can perform with musical interpretation, signs and symbols in my music (e.g. dynamics, fermatas, repeats, articulations, etc.).

VM.5.4.2 Notate simple rhythmic and/or melodic phrases using standard notation.

I can identify the key of music being studied by key signature and context (major and minor).

I can apply a counting system to written rhythms.

I can notate rhythms containing sixteenth notes and/or triplets in a variety of meters (simple and compound).

8.0 Interdisciplinary Connections

VM.8.1.4 Compare and contrast the elements of music with the elements of two or more other arts disciplines.

I can compare and contrast the relationship between music and other arts in a given work.

END QUARTER 1 VOCAL MUSIC

1.0 Singing

VM.1.2.1 Sing using deep abdominal breathing, which includes support and control, correct posture, and developing agility and resonance.

VM.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

. VM.1.2.3 Sing with consistent use of breath management, correct posture, agility, and resonance.

VM.1.2.4 Sing with consistent and efficient use of breath management, correct posture, agility resonance, and use of the singer's formant.

NPA ~ I can describe the physical functions of proper singing (diaphragm, pharynx, vocal chords, resonators, singing in “the mask,” articulators, etc.)

N ~ I can sing using deep abdominal breathing.

N ~ I can sing using correct posture.

PA ~ I can sing with efficient use of breath management.

A ~ I can sing with agility meaning I can sing melismatic passages, large intervals and long-sustained tones.

A ~ I can sing with resonance.

7.0 Evaluating

VM.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 choral rehearsal and/or performance.

VM.7.1.2 Identify and apply criteria for evaluating an individual's contribution to the choral rehearsal and performance.

VM.7.1.3 Apply specified criteria to his/her personal contribution in choral rehearsals and performances.

NPA ~ I can develop a rubric for evaluating my contribution to a rehearsal and/or performance.

NPA ~ I can follow conductor cues.

NPA ~ I can evaluate, verbal or written, my personal contribution to a group performance.

VM.7.1.4 Evaluate, using a specified criteria, his/her personal contribution in choral rehearsals and performances.

VM.7.2.1 Identify criteria for evaluating choral rehearsals (e.g., standards used at adjudicated festivals).

VM.7.2.2 Identify, by analyzing live or recorded performances, criteria for evaluating choral rehearsals and performances.

VM.7.2.3 Determine, from analysis of live or recorded performances, specific criteria to evaluate choral rehearsals and performances.

VM.7.2.4 Evaluate choral rehearsals and performances using specified criteria.

9.0 History and Culture

VM.9.2 Identify and compare and contrast the genre and the origin or selected choral works, including American and European music.

VM.9.4.1 Analyze the relationship between music and given historical events.

VM.9.4.2 Analyze the relationship between music and given political events.

VM.9.4.3 Evaluate the effect of given historical or political events on music.

VM.9.4.4 Evaluate the effect of music on given historical or political events.

1.0 Singing

VM.1.1.1 Sing with correct dynamics, articulation, and phrasing appropriate to the genre and style period.

VM.1.1.2 Sing with correct dynamics, articulation, phrasing and style appropriate to the genre and style period.

NPA ~ I can identify, through teacher guidance, criteria used to evaluate group performances (such as state festival guidelines).

NPA ~ I can apply selected criteria to evaluate group performances.

N ~ I can identify the genre of American choral work (such as Jazz, spiritual, folk song, etc.).

P ~ I can identify and discuss the importance of the origin of genres of American music.

PA ~ I can compare and contrast the characteristics and genres of different choral works from different countries and cultures.

NPA ~ I can analyze the effect of music on history/politics and vice versa by looking at music from a variety of cultures and times.

N ~ I can 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).

VM.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.

VM.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).

2.0 Playing Instruments

VM.2.1.2 Recognize and perform tonic/dominant chord structure using pitched instruments.

VM.2.2.2 Choose and play instruments with appropriate timbres for different styles and genres.

VM.2.2.3 Choose and play instruments (including body percussion) with appropriate timbres and appropriate rhythmic ostinato for different styles and genres.

3.0 Improvising

VM.3.1.1 Improvise melodic and rhythmic patterns.

VM.3.1.2 Improvise melodic phrases.

VM.3.1.3 Improvise consequent melodic phrases.

VM.3.1.4 Improvise antecedent and consequent melodic phrases.

P ~ I can 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, and articulation).

A ~ I can 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, and articulation).

PA ~ I can sing, alone and in a group, multiple styles and genres in multiple languages with accompaniment and a cappella using correct diction.

N ~ I can sing, alone and in a group, vocal literature using expressive qualities and technical accuracy.

PA ~ I can sing, in a group, expressively, using correct intonation, balance, discipline, and stage presence following conductor cues.

N ~ I can identify aurally, I V I progressions/cadences.

P ~ I can perform a I V I cadence on a pitched instrument (real or virtual).

N ~ I can select appropriate instrumentation for a style of music and when instruments are available, perform ostinato accompaniments.

PA ~ I can identify appropriate rhythmic ostinato for different styles and genres.

N ~ I can improvise rhythmic phrases.

P ~ I can improvise melodic phrases to use as a vocal warm-up.

A ~ I can improvise a vocal response to a given call.

A ~ I can improvise a vocal call and response pattern.

5.0 Read and Notate

VM.5.1.1 Sing a vocal part with the difficulty level of 3.

VM.5.1.2 Sing a vocal part with a difficulty level of 4.

VM.5.2.3 Interpret musical terminology in choral music.

VM.5.2.4 Interpret musical signs and symbols in choral music.

VM.5.3.1 Sight-read a vocal part with a difficulty level of 2..

VM.5.3.2 Sight-read a vocal part with a difficulty level of 2-3.

VM.5.4.2 Notate simple rhythmic and/or melodic phrases using standard notation.

6.0 Listening, Analyzing and Describing

VM.6.3 Analyze and describe recorded examples of American and European music and music of world cultures (e.g., musical elements, forms, expressive techniques, and/or compositional techniques) connecting and comparing it to music being sung.

N ~ I can sing accurately, my vocal part in music with a difficulty level of 3.

PA ~ I can sing accurately, my vocal part in music with a difficulty level of 4.

N ~ I can read music using 2/4, 3/4, 4/4, and 6/8 time signatures.

N ~ I can identify and demonstrate basic music terminology found in my music.

PA ~ I can perform with musical interpretation, signs and symbols in my music (e.g. dynamics, fermatas, repeats, articulations, etc.).

N ~ I can sight-read rhythms including combinations of whole, half, quarter, eighth, and sixteenth notes and rests.

N ~ I can read music that includes stepwise motion and leaps within the tonic and dominant triads.

P ~ I can sight-read rhythms that included dotted quarter/eighth notes.

A ~ I can sight read music in major and minor modes

N ~ I can notate pitches in my vocal range in intervals up to a 3rd

N ~ I can notate rhythms containing quarter notes, eighth notes, half notes, dotted half notes, whole notes, and corresponding rests in duple and triple meters.

P ~ I can notate up to four measure phrases with intervals up to a fourth.

P ~ I can notate rhythms containing sixteenth notes and/or triplets in a variety of meters (simple and compound).

N ~ I can use basic music terminology to describe different genres of music from around the world when presented aurally.

7.0Evaluating

VM.7.3.2 Identify how composers manipulate the musical elements to communicate a choral work.

9.0History and Culture

VM.9.1.2 Identify characteristics of the historical period or culture of music being rehearsed.

1.0 Singing

VM.1.1.4 Sing, expressively and with musicality, using correct dynamics, phrasing, and timbre appropriate to the genre and style period.

VM.1.2.4 Sing with consistent and efficient use of breath management, correct posture, agility, resonance, and use of the singer's formant.

P ~ I can describe the form of musical compositions from around the world using appropriate music vocabulary when presented aurally.
A ~ I can describe, including form and genre, musical compositions from around the world using appropriate music vocabulary when presented aurally.

NPA ~ I can draw connections between my analysis of recorded music and the music being sung in class.

NPA ~ I can identify how composers manipulate the musical elements to communicate a choral work.

I can compare and contrast audience and performer behaviors appropriate to different types of concerts (e.g. symphony, rock concert, etc.).

I can demonstrate at a live, formal concert, appropriate audience and performer behaviors.

I can identify characteristic features from

N ~ at least one of the main time periods

. P ~ at least two of the main musical time periods.

A ~ all of the main musical time periods.

I can prepare and perform with advanced technique, musicality, and marked tempos, Mid-State Audition repertoire.

5.0 Reading and Notating

VM.5.1.4 Sing a vocal part with the difficulty level of 5-6.

I can identify mistakes in rhythm and pitch during rehearsal and make self-corrections.

I can identify mistakes in rhythm and pitch during rehearsal and provide suggestions or demonstrations for improvement (when prompted by the teacher) to the whole group/section.

VM.5.2.4 Interpret musical signs and symbols in choral music.

I can respond to the non-verbal, subtle nuances of conductor cues and write the corresponding expressive signs in my music.

VM.5.3.4 Sight-read a vocal part with the difficulty level of 4.

I can sight-read a vocal part within a multi-voice composition where each line is independent of another (ex. Bach Chorales).

VM.5.4.4 Notate short, simple examples of choral music using standard and/or non-standard notation.

I can identify, both written and aurally, intervals and triads by type.

9.0 Historical and Cultural Relationships

VM.9.1.4 Discuss the characteristics of the historical period or culture found in music being rehearsed and connect to music previously sung.

I can research and present (written or orally) historical background and/or culturally significant information about works to be performed, in the form of program notes

VM.9.2 Identify and compare and contrast the genre and the origin or selected choral works, including American and European music.

END QUARTER 2 VOCAL MUSIC

1.0 Singing

VM.1.2.1 Sing using deep abdominal breathing, which includes support and control, correct posture, and developing agility and resonance.

VM.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.

VM.1.2.3 Sing with consistent use of breath management, correct posture, agility, and resonance.

VM.1.2.4 Sing with consistent and efficient use of breath management, correct posture, agility resonance, and use of the singer's formant.

NPA ~ I can describe the physical functions of proper singing (diaphragm, pharynx, vocal chords, resonators, singing in "the mask," articulators, etc.)

N ~ I can sing using deep abdominal breathing.

N ~ I can sing using correct posture.

PA ~ I can sing with efficient use of breath management.

A ~ I can sing with agility meaning I can sing melismatic passages, large intervals and long-sustained tones.

A ~ I can sing with resonance.

7.0 Evaluating

VM.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 choral rehearsal and/or performance.

VM.7.1.2 Identify and apply criteria for evaluating an individual's contribution to the choral rehearsal and performance.

VM.7.1.3 Apply specified criteria to his/her personal contribution in choral rehearsals and performances.

PA ~ I can develop a rubric for evaluating my contribution to a rehearsal and/or performance.

NPA ~ I can follow conductor cues.

NPA ~ I can evaluate, verbal or written, my personal contribution to a group performance.

VM.7.1.4 Evaluate, using a specified criteria, his/her personal contribution in choral rehearsals and performances.

VM.7.2.1 Identify criteria for evaluating choral rehearsals (e.g., standards used at adjudicated festivals).

VM.7.2.2 Identify, by analyzing live or recorded performances, criteria for evaluating choral rehearsals and performances.

VM.7.2.3 Determine, from analysis of live or recorded performances, specific criteria to evaluate choral rehearsals and performances.

VM.7.2.4 Evaluate choral rehearsals and performances using specified criteria.

9.0 History and Culture

VM.9.2 Identify and compare and contrast the genre and the origin or selected choral works, including American and European music.

VM.9.4.1 Analyze the relationship between music and given historical events.

VM.9.4.2 Analyze the relationship between music and given political events.

VM.9.4.3 Evaluate the effect of given historical or political events on music.

VM.9.4.4 Evaluate the effect of music on given historical or political events.

1.0 Singing

VM.1.1.1 Sing with correct dynamics, articulation, and phrasing appropriate to the genre and style period.

VM.1.1.2 Sing with correct dynamics, articulation, phrasing and timbre appropriate to the genre and style period.

NPA ~ I can identify, through teacher guidance, criteria used to evaluate group performances (such as state festival guidelines).

NPA ~ I can apply selected criteria to evaluate group performances.

N ~ I can identify the genre of American choral work (such as Jazz, spiritual, folk song, etc.).

P ~ I can identify and discuss the importance of the origin of genres of American music.

PA ~ I can compare and contrast the characteristics and genres of different choral works from different countries and cultures.

NPA ~ I can analyze the effect of music on history/politics and vice versa by looking at music from a variety of cultures and times.

NPA ~ I can sing using a variation of dynamics, articulations (such as staccato and legato) and simple phrases.

P ~ I can sing using a wider range of dynamics (from pp-ff), a variety of articulations, longer phrases and good tone.

VM.1.1.3 Sing, expressively and musically, with variation of dynamics, articulation, phrasing and timbre appropriate to the genre and style period.

VM.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.

2.0 Playing Instruments

VM.2.1.3 Recognize and perform tonic/dominant/subdominant chord structure using pitched instruments.

VM.2.1.4 Indicate and/or play changes in chord structure using pitched instruments.

VM.2.2.3 Choose and play instruments (including body percussion) with appropriate timbres and appropriate rhythmic ostinato for different styles and genres.

VM.2.2.4 Choose and perform rhythmic patterns with appropriate instrumental timbres (including body percussions) for different styles and genres.

4.0 Composition

VM.4.2.1 Compose a short melodic or rhythmic warm-up within specified parameters (e.g., a melodic or rhythmic pattern from selected literature).

VM.4.2.2 Compose a melodic warm-up following teacher provided guidelines.

VM.4.2.3 Compose a bass harmony for an existing melodic warmup using tonic/dominant structure.

VM.4.3.1 Compose a short rhythmic and/or melodic ostinato pattern to a familiar melody.

A ~ I can show appropriate interpretation of the genre through expressive and musical singing independent of teacher direction.

NPA ~ I can sing in large ensembles with varying voice groupings while responding to conductor cues (including balance, dynamics, entrances, and cut-offs).

PA ~ I can sing in a small ensemble, making appropriate musical decisions independent of a conductor.

N ~ I can recognize tonic/dominant/ subdominant chord structure on a pitched instrument.

P ~ I can perform a I, IV, V, I pattern on a pitched instruments (real or virtual).

N ~ I can perform a teacher selected rhythmic ostinato.

P ~ I can identify appropriate rhythmic ostinato for different styles and genres.

A ~ I can perform varied rhythmic patterns for different styles and genres.

N ~ I can create a warm-up using selections from my music.

P ~ I can compose a 3-4 measure melody for warm-up using teacher provided guidelines.

P ~ I can create a I V I bass line for a warm-up we use in class.

N ~ I can use a pattern from a song in class to create an ostinato part.

P ~ I can identify a 3-5 note ascending or descending pattern in music and compose a harmony that moves in contrary motion.

VM.4.3.2 Choose a phrase from an existing melody and compose a harmony part for the chosen phrase that moves in contrary motion.

VM.4.3.3 Choose a phrase from an existing melody and compose a harmony part for it that moves in parallel motion.

5.0 Reading and Notation

VM.5.1.2 Sing a vocal part with the difficulty level of 4..

VM.5.1.3 Sing a vocal part with the difficulty level of 4-5.

VM.5.1.4 Sing a vocal part with the difficulty level of 5-6.

VM.5.2.2 Interpret standard notation to read short songs.

VM.5.3.2 Sight-read a vocal part with the difficulty level of 2-3.

VM.5.3.3 Sight-read a vocal part with the difficulty level of 3-4.

VM.5.4.3 Notate short, simple melodies using standard notation.

P ~ I can identify a phrase in music and compose a harmony part that moves in parallel motion (e.g. 3rds).

NPA~ I can maintain my own voice part while singing music at an age appropriate level (novice, proficient, or advanced).

NPA ~ I can identify and apply standard music notation in music I am performing at an age appropriate level (novice, proficient or advanced).

N ~ I can sight-read rhythms that included dotted quarter/eighth notes.

P ~ I can sight read music in major and minor modes.

A ~ I can sight read syncopation using whole, half, quarter, and eighth notes.

NPA ~ I can notate four bar simple melodies using standard notation.

6.0 Listening, Analyzing and Describing

VM.6.2 Analyze and describe printed examples of American and European music and music of world cultures (e.g., musical elements, forms, expressive techniques, and/or compositional techniques) connecting and comparing it to music being sung.

7.0 Evaluating

VM.7.3.3 Identify the stylistic features that a composer uses to define aesthetic qualities in a given choral work.

8.0 Interdisciplinary Connections

VM. 8.3.2 Identify technology used to create music.

VM. 8.3.3 Identify technology used to produce music.

9.0 History and Culture

VM.9.1.3 Discuss the characteristics of the historical period or culture found in music being rehearsed..

VM.9.1.4 Discuss the characteristics of the historical period or culture found in music being rehearsed and connect to music previously sung.

1.0 Singing

VM.1.1.4 Sing, expressively and with musicality, using correct dynamics, phrasing, and timbre appropriate to the genre and style period.

N ~ I can use basic music terminology to describe different genres of music from around the world when presented in print.

P ~ I can describe the form of musical compositions from around the world using appropriate music vocabulary when presented in print.

A ~ I can describe, including form and genre, musical compositions from around the world using appropriate music vocabulary when presented in print.

NPA ~ I can draw connections between my analysis of printed music and the music being sung in class.

NPA ~ I can explain how a composer creates a specific mood or emotion using specific examples from music performed in class.

NPA ~ I can identify and describe various technologies used to create and produce music.

A ~ I can create a composition using notation software.

NP ~ I can describe the characteristics of the historical periods and/or culture we are currently rehearsing.

A ~ I can apply my knowledge of characteristic styles to new music and make connections with different performance pieces.

I can adapt my timbre to that of the particular style (show tunes are more nasal, renaissance is without vibrato, romantic is full).

4.0 Composing

VM.4.2.4 Compose a bass harmony for an existing melodic warm-up using tonic/dominant/subdominant structure.

VM.4.3.4 Compose a descant for an existing melody.

5.0 Reading and Notating

VM.5.2.2 Interpret standard notation to read short songs.

6.0 Listening, Analyzing and Describing

VM.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.

7.0 Evaluating

VM.7.2.3 Determine, from analysis of live or recorded performances, specific criteria to evaluate choral rehearsals and performances.

VM.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

VM.8.3.2 Identify technology used to create music.

VM.8.3.3 Identify technology used to produce music.

VM.8.3.4 Identify responsible uses of technology for both consumer and producer.

9.0 Historical and Cultural Relationships

VM.9.1.3 Discuss the characteristics of the historical period or culture found in music being rehearsed.

I can create a I IV V I bass line for a warm-up we use in class.

I can compose a descant from an existing melody and harmony lines (e.g. transpose the tenor line up an octave to create a descant).

I can identify keys and modalities without a key signature.

I can design a rehearsal strategy for a solo or ensemble piece based on an analysis of the work.

I can use an exemplary model of a solo or ensemble piece to make improvements to my own performance.

I can research and select a solo or ensemble work to prepare independently that effectively incorporates stylistic features.

I can use the appropriate technology(ies) to create a product related to music creation or production that could be used for an audition or portfolio piece in the music industry.

I can research and present (written and/or oral) information about the composer and/or stylistic period for selected literature. This information may be presented as recital program notes.

END OF QUARTER 3 VOCAL MUSIC

1.0 Singing

VM.1.2.1 Sing using deep abdominal breathing, which includes support and control, correct posture, and developing agility and resonance.

VM.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.

VM.1.2.3 Sing with consistent use of breath management, correct posture, agility, and resonance.

VM.1.2.4 Sing with consistent and efficient use of breath management, correct posture, agility resonance, and use of the singer's formant.

NPA ~ I can describe the physical functions of proper singing (diaphragm, pharynx, vocal chords, resonators, singing in "the mask," articulators, etc)

N ~ I can sing using deep abdominal breathing.

N ~ I can sing using correct posture.

PA ~ I can sing with efficient use of breath management.

A ~ I can sing with agility meaning I can sing melismatic passages, large intervals and long-sustained tones.

A ~ I can sing with resonance.

7.0Evaluating

VM.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 choral rehearsal and/or performance.

VM.7.1.2 Identify and apply criteria for evaluating an individual's contribution to the choral rehearsal and performance.

VM.7.1.3 Apply specified criteria to his/her personal contribution in choral rehearsals and performances. VM.7.1.4 Evaluate, using a specified criteria, his/her personal contribution in choral rehearsals and performances.

PA ~ I can develop a rubric for evaluating my contribution to a rehearsal and/or performance.

NPA ~ I can follow conductor cues.

NPA ~ I can evaluate, verbal or written, my personal contribution to a group performance.

VM.7.2.1 Identify criteria for evaluating choral rehearsals (e.g., standards used at adjudicated festivals).

VM.7.2.2 Identify, by analyzing live or recorded performances, criteria for evaluating choral rehearsals and performances.

VM.7.2.3 Determine, from analysis of live or recorded performances, specific criteria to evaluate choral rehearsals and performances.

VM.7.2.4 Evaluate choral rehearsals and performances using specified criteria.

9.0 History and Culture

VM.9.2 Identify and compare and contrast the genre and the origin or selected choral works, including American and European music.

VM.9.4.1 Analyze the relationship between music and given historical events.

VM.9.4.2 Analyze the relationship between music and given political events.

VM.9.4.3 Evaluate the effect of given historical or political events on music.

VM.9.4.4 Evaluate the effect of music on given historical or political events.

1.0 Singing

VM.1.3.4 Sing and maintain an individual voice part in three or fourpart music, with and without accompaniment, in multiple style periods, genres, and languages.

VM.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)

NPA ~ I can identify, through teacher guidance, criteria used to evaluate group performances (such as state festival guidelines).

NPA ~ I can apply selected criteria to evaluate group performances.

N ~ I can identify the genre of American choral work (such as Jazz, spiritual, folk song, etc.).

P ~ I can identify and discuss the importance of the origin of genres of American music.

PA ~ I can compare and contrast the characteristics and genres of different choral works from different countries and cultures.

NPA ~ I can analyze the effect of music on history/politics and vice versa by looking at music from a variety of cultures and times.

NPA ~ I can sing, alone and in a group, multiple styles and genres in a variety of languages, with accompaniment and a cappella.

N ~ I can sing, in a group, expressively, using correct intonation, balance, discipline, and stage presence following conductor cues.

VM.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.

VM.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.

3.0 Improvising

VM.3.2.1 Improvise an ending to a melody (e.g., cadenza).

VM.3.2.2 Improvise a melody within an existing chord structure.

VM.3.2.3 Improvise texts to an existing melody.

VM.3.3.1 Improvise a bass accompaniment or vocal part to an existing melody.

VM.3.3.2 Improvise contrary or parallel motion accompaniment or vocal part to an existing melody.

VM.3.3.3 Improvise a vocal harmony part to an existing melody that contains tonic/dominant relationships.

VM.3.3.4 Improvise a vocal harmony part to an existing melody with more complex choral relationships.

5.0 Reading and Notating

VM.5.2.2 Interpret standard notation to read short songs.

VM.5.2.3 Interpret musical terminology in choral music.

VM.5.2.4 Interpret musical signs and symbols in choral music.

PA ~ I can sing in a small ensemble, making appropriate musical decisions independent of a conductor.

N ~ I can improvise an ending to a song no less than two pitches and up to two measures.

P ~ I can improvise a melody over a basic chord structure using up to 3 pitches.

A ~ I can make up themed texts related to the music, style or time period to add to a melody.

N ~ I can improvise a bass part (sung or performed) to a melody using 2-3 pitches.

N ~ I can harmonize an existing melody using parallel motion (e.g. singing in 3rds).

P ~ I can improvise harmony with up to two chords.

A ~ I can improvise a harmony with more than two chords.

NPA ~ I can identify and apply standard music notation in music I am performing at an age appropriate level (novice, proficient or advanced).

NPA ~ I can analyze the use of musical terminology in choral music at an age appropriate level:

N ~ basic tempo markings in English and Italian, rit., bar lines, fermatas, etc.

VM.5.3.2 Sight-read a vocal part with the difficulty level of 2-3. VM.5.3.3 Sight-read a vocal part with the difficulty level of 3-4. VM.5.3.4 Sight-read a vocal part with the difficulty level 4.
VM.5.4.3 Notate short, simple melodies using standard notation. VM.5.4.4 Notate short, simple examples of choral music using standard and/or non-standard notation.

6.0 Listening, Analyzing and Describing

VM.6.4 Compare and contrast selected works of American, European or other world music genres and styles connecting and/or comparing it to music being sun

P ~ larger variety of tempo markings in English and Italian, articulation markings

A ~ tempo and articulation markings in a variety of languages (including French and German), non-standard notation

NPA ~ I can analyze the use of musical signs and symbols in choral music at an age appropriate level:

N ~ time signature, repeats, D.C and D.S, ties, dynamics

P ~ key signatures, slurs

A ~ all signs found in level 4+ music

NPA ~ I can sight-read 8-16 bars of music in more than one part at an age appropriate level (novice, proficient, advanced).

NPA ~ I can notate four bar simple melodies using standard notation.

A ~ I can notate two-four bar phrases of at least two-part music.

NPA ~ I can demonstrate legal and ethical use of intellectual property through appropriate use of copying, sharing and distributing (or restraint).

NPA ~ I can compare and contrast works of the same genre aligned with the level of music being performed in class.

NPA ~ I can compare and contrast works of the same style aligned with the level of music being performed in class.

7.0 Evaluating

VM.7.3.4 Evaluate effect of stylistic features that composer uses to define aesthetic qualities in a given choral work.

8.0 Interdisciplinary Connections

VM.8.2 Extrapolate and compare and contrast the elements of music with those of two or more academic disciplines outside the arts.

9.0 History and Culture

VM.9.1.3 Discuss the characteristics of the historical period or culture found in music being rehearsed.

VM.9.1.4 Discuss the characteristics of the historical period or culture found in music being rehearsed and connect to music previously sung.

VM.9.3.1 Identify the role of music in today's society.

VM.9.3.2 Describe the impact of music in today's society.

VM.9.3.3 Analyze the role of music in today's society.

VM.9.3.4 Evaluate the role of music in today's society.

NPA ~ I can compare and contrast audience and performer behaviors appropriate to different types of concerts (e.g. symphony, rock concert, etc.).

NPA ~ I can demonstrate at a live, formal concert, appropriate audience and performer behaviors.

NPA ~ I can explain the musical links between the music of two cultures. (Harmony, Melody, Rhythm...)

NP ~ I can determine the relationship between music and other academic disciplines, including technology.

A ~ I can compare and contrast the relationship between music and other academic disciplines, including technology.

NPA ~ I can identify safe and responsible uses of technology as it relates to music, specifically copyright protections.

NP ~ I can describe the characteristics of the historical periods and/or culture we are currently rehearsing.

A ~ I can apply my knowledge of characteristic styles to new music and make connections with different performance pieces.

NPA ~ I can describe the impact of music on society.

NPA ~ I can analyze the role of music in today's society.

1.0 Singing

VM.1.1.4 Sing, expressively and with musicality, using correct dynamics, phrasing, and timbre appropriate to the genre and style period.

VM.1.2.4 Sing with consistent and efficient use of breath management, correct posture, agility, resonance, and use of the singer's formant.

3.0 Improvising

VM.3.2.4 Improvise a recitative within specified parameters.

5.0 Reading and Notating

VM.5.4.3 Notate short, simple melodies using standard notation.

6.0 Listening, Analyzing and Describing

VM.6.2 Analyze and describe printed literature to identify the uses of musical elements, forms, and expressive devices and/or compositional techniques.

I can perform appropriate literature for a solo or ensemble performance.

I can perform a solo or ensemble piece with accurate technique, characteristic tone and correct pitch, rhythm and intonation.

I can perform a solo or ensemble piece with style, dynamic control, tempo variation and phrasing appropriate to the genre.

I can use existing text texts to improvise a scene using recitative.

I can notate basic rhythmic and melodic dictation.

I can analyze and present (written or orally), the composition devices (including form, voicing, timbres, etc.) that make a piece unique, interesting and/or expressive in a format that could be used as program notes

END OF QUARTER 4 VOCAL MUSIC

VOCAL MUSIC, QUARTER 1 BIG IDEA/KEY CONCEPTS:

QUARTER 1: Students will sing using deep abdominal breathing, efficient breath management and correct posture. Students will sing music of multiple styles, genres, and languages in ensembles of varying sizes. Students will improvise and compose short rhythmic and melodic figures. Students will analyze and describe music in relation to genres and world cultures.

QUARTER 2: Students will apply higher level techniques to performance music. Students will study the theory and history of music being performed giving a variety of presentations which may include, public performance, class presentation, on-line analysis of a performance, etc. Students will develop their improvisation techniques.

QUARTER 3: Students will sing with increasing technical proficiency and begin to demonstrate musical nuance. Compositional devices will be emphasized through score study and student compositions.

QUARTER 4: Students will have technically and musically polished pieces prepared for a public presentation. Students will experiment with musical concepts through improvisation and independent musical choices.