<table>
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<tr>
<th>Strand</th>
<th>Product Performance</th>
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<tbody>
<tr>
<td>Big Idea</td>
<td>Develop and Apply Singing Skills to Perform and Communicate through the Arts</td>
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<thead>
<tr>
<th>Standards</th>
<th>Learning Targets</th>
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<tbody>
<tr>
<td>A. Skills and techniques: Sings and performs a varied repertoire of music both independently and with ensemble</td>
<td>1.</td>
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<tr>
<td></td>
<td>• Sing literature using solfege or numbers in major keys from each musical era</td>
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<td></td>
<td>• Develops an understanding of characteristics of different styles and genres of musical compositions</td>
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<td></td>
<td>• Perform SATB, TTBB and SSAA in a variety of ensembles</td>
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<td></td>
<td>• Display proper concert etiquette as a performer and audience member</td>
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<tr>
<td></td>
<td>• Perform works in major and minor modes from various musical eras with rhythm and pitch accuracy</td>
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<td></td>
<td>• Respond appropriately to the cues of the conductor with sensitivity to the variances of each genre of study</td>
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</tbody>
</table>

**Alignments:**

CCSS: 11-12.RST.2; 11-12.RST.4; 11-12.RST.5
Performance: 1.5, 1.6, 1.9, 2.5, 3.3
Knowledge: (FA) 1,3
MUGLE: PP.1.A,C-E
NETS: 3c; 4c,d
DOK: 3

Board Approved 7-14-14
### Instructional Strategies

- Teacher modeling and guided practice examples:
  - Breath support
  - Breath control
  - Vowel production
  - Use of consonants
  - Articulators
  - Resonators
  - Source of vibration
  - Source of air
  - Sight-reading
- Classroom discussion
- Professional musician modeling:
  - Educational tours (Distinguished Concerts International New York)
  - Honor ensembles
  - College professors
  - Guest artists, such as:
    - Show-Me Showboaters
    - Chanticleer
    - Vocal Spectrum
- Aural exercises:
  - Vocal warm-ups
  - specified rehearsal

### Assessments/Evaluations

- Teacher:
  - observation
  - feedback
- Content target assessment – assessed using a scoring guide
- Concerts
- Student Evaluation
- Written quizzes
- Small and large group evaluation
## Sample Assessment Questions

- How does the singer determine the musical style of the Baroque oratorio?
- How does the singer identify the triad as it appears at cadence points in the music?

## Instructional Resources/Tools

- Various octavos
- Audio and visual examples: Professional recordings/performances
- Internet sources:
  - YouTube
  - JW Pepper
  - Hal Leonard
  - Santa Barbara Publishing
- Professional organizations:
  - NAFME
  - ACDA
  - MCDA
  - MMEA
- Professional resources:
  - Teaching Music
  - Choral journal
  - Recorder
  - Missouri School Music
  - Choral director

## Literacy Connections

- Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms
- Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context, relevant to grades 10-12 texts and topics
- Analyze how the text structures, information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas
Cross Curricular Connections

• Social Studies:
  • History – Repertoire from various eras
  • Geography – Repertoire from various regions
  • Sociology – Repertoire from various cultures
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### Standards

B. Skills and techniques: Sing using correct vocal production and technique

### Learning Targets

2.  
- Demonstrates proficiency in vocal production, not only as an individual but a member of their section
- Be able to use proper breath control and support
- Sing with pitch and rhythmic accuracy and proper breath control in an expanded range
- Use correct vowel production techniques in a variety of musical styles or genres in solo and ensemble performances
- Have proficient knowledge of vocal technique as it applies to various musical genres and languages
- Apply appropriate diction in multiple languages
- Use appropriate dynamics and stylistic expression

### Alignments:

- CCSS: 11-12.RST.3; 11-12.RST.5
- Performance: 1.6
- Knowledge: (FA) 1
- MUGLE: PP.1.A-C
- NETS: 3c; 4c,d
- DOK: 3

Board Approved 7-14-14
### Instructional Strategies

- Teacher modeling and guided practice examples:
  - Breath support
  - Breath control
  - Vowel production
  - Use of consonants
  - Articulators
  - Resonators
  - Source of vibration
  - Source of air
  - Diction
  - Pronunciation
  - Dynamics
- Classroom discussion
- Aural exercises:
  - Vocal warm-up
  - Specified rehearsal

### Assessments/Evaluations

- Individual aural evaluation
- Teacher:
  - observation
  - feedback
- Content target assessment – assessed using a scoring guide
- Written quizzes
- Small and large group evaluation

### Sample Assessment Questions

- Write the pronunciation of this musical example phonetically.
- Describe the process of phonation and troubleshoot when problems occur.
# Instructional Resources/Tools

- Various octavos
- Audio and visual examples: Professional recordings/performances
- Internet sources: YouTube
- Professional organizations:
  - NAFME
  - ACDA
  - MCDA
  - MMEA
- Professional resources:
  - Teaching Music
  - Choral journal
  - Recorder
  - Missouri School Music
  - Choral director

# Literacy Connections

- Follow precisely a complex multi-step procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze specific results based on explanations in the texts
- Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas

# Cross Curricular Connections

- Science:
  - Biology – Physical singing apparatus
- Physics:
  - Sound production
  - Sound waves
  - Resonators
<table>
<thead>
<tr>
<th>Strand</th>
<th>Elements of Music</th>
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</thead>
<tbody>
<tr>
<td>Big Idea</td>
<td>Develop and Apply the Knowledge and Skills to Read and Notate Music</td>
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</table>

**Standards**

C. Skills and techniques:
- Read and notate melodic and rhythmic passages
- Symbols for rhythm, pitch, and expressive elements
- Musical forms

**Learning Targets**

1.  
   - Notate rhythms and/or melodies
   - Read four-part examples alone and with an ensemble
   - Identify key signatures and build corresponding scales
   - Analyze elements of music theory, cognitively, aurally, and with written proficiency as it applies to classroom, rehearsal, and performance
   - Identify similar and contrasting phrases and explain how each are to be performed
   - Recognize visually and aurally various forms
   - Identify and demonstrate standard symbols for dynamics, tempo, and articulation
   - Identify and analyze forms, composition techniques in selected ensemble repertoire

**Alignments:**

CCSS: 11-12.RST.4  
Performance: 1.5, 1.6, 1.9, 2.5, 3.3-3.5  
Knowledge: (FA) 1,3  
MUGLE: 11-12.EM.1.A-D  
NETS: N/A  
DOK: 3

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### Instructional Strategies

- Teacher modeling: Interpreting standard rhythmic and melodic notation in various meters, keys, and forms
- Guided Practice: Identifying and notating musical symbols of pitch and duration
- Independent practice
- Classroom discussion
- Aural and written exercises

### Assessments/Evaluations

- Teacher observation
- Content target assessment – assessed using a scoring guide
- Written quizzes
- Auditions:
  - All-District Choir
  - All-State Choir
  - MCDA Honor Choir

### Sample Assessment Questions

- Correctly identify the key signature of this musical example and write the corresponding scale.
- Identify and expressively interpret a musical phrase.

### Instructional Resources/Tools

- Various octavos
- Music Theory 2000
- 30 Days to Music Theory

### Literacy Connections

- Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics
Cross Curricular Connections

- Math:
  - Patterns
  - Fractions
- Foreign Language:
  - Terms in Western languages
  - Relation to ancient Greek root bases
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</table>

**Standards**

D. Skills and Techniques: Sight-reading

**Learning Targets**

2.  
   - Sing and recognize intervals, both melodic and harmonic, within sight-reading examples as well as by following Kodaly hand signals
   - Sight-read melodies and rhythmic patterns
   - Sight-read independent melodic notation in treble and bass clef
   - Sight-read three and four-part examples containing moderate technical demands, expanded ranges and varied interpretive requirements
   - Identify key signatures and the I, IV, V chords of a key
   - Analyze elements of music theory, cognitively, aurally, and with written proficiency as it applies to classroom, rehearsal, and performance
   - Identify similar and contrasting phrases and demonstrate in application to music
   - Recognize visually and aurally various forms
Alignments:
CCSS: 11-12.RST.3; 11-12.RST.4
Performance: 1.6, 3.1, 3.3, 3.6
Knowledge: (FA) 1,2
MUGLE: EM.1.E
NETS: N/A
DOK: 3

Instructional Strategies

• Teacher modeling:
  • Interval recognition
  • Rhythm patterns
  • Kodaly hand signals
• Guided practice:
  • Piano accompaniment
  • Interval recognition
  • Rhythm patterns
• Classroom discussion
• Aural and written exercises

Assessments/Evaluations

• Teacher observation
• Content target assessment – assessed using a scoring guide
• Singing/performance quizzes/exams

Sample Assessment Questions

• Correctly identify the I, IV, and V chord of a specific key.
• Identify cadence points within a sight-reading example that utilizes the I chord.

Instructional Resources/Tools

• Various octavos
• Patti DeWitt Sight-Reading
• Hymnals
### Literacy Connections

- Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyzing specific results based on explanations in the text
- Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 10-12 texts and topics

### Cross Curricular Connections

- Math:
  - Patterns
  - Fractions
  - Geometry:
    - Spatial concept
    - Linear alignment
- ELA – Reading:
  - Multistep procedures
  - Fluent reading
  - Auditory discrimination
  - Phonetic awareness
  - High frequency words
<table>
<thead>
<tr>
<th><strong>Strand</strong></th>
<th>Artistic Perceptions</th>
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</thead>
</table>
| **Big Idea** | Develop and Apply the Knowledge and Skills to Listen to, Analyze, and Describe Music and Musical Performance  
Develop and Apply the Knowledge and Skills to Evaluate Music and Musical Performances |

### Standards

E. Analyze and critique: Responds, listens, describes and evaluates live or recorded musical performances and compositions

### Learning Targets

1. 
   - Listen to, identify, and demonstrate a variety of musical styles and genres
   - Demonstrate respect for the musical efforts and opinions of others
   - Classify musical styles by characteristics of each musical period
   - Discuss the quality and effectiveness of music and performances with constructive criticism using proper musical terminology and descriptors
   - Explain the musical expression of an aural example
   - Characterize the use of music by its intended function and its intended audience

### Alignments:

CCSS: 11-12.RST.1; 11-12.RST.2; 11-12.WHST.1a,e; 11-12.WHST.5
Performance: 1.5, 1.6, 1.9, 2.4, 2.5, 3.5, 3.6
Knowledge: (FA) 1,3
MUGLE: AP.1A,B; AP.2.A,B
NETS: 3c; 4c,d
DOK: 3
### Instructional Strategies

- Teacher modeling: Co-constructed shared writing to evaluate performance
- Brainstorming words in the text that indicate a particular mood
- Guided practice
- Classroom discussion to analyze song lyrics
- Listening to cultural and historical examples
- Journaling

### Assessments/Evaluations

- Teacher observation
- Content target assessment – assessed using a scoring guide
- Student evaluation
- Written quizzes/tests
- Performance Problem Solving scoring guide
- Evaluative forms:
  - MSHSAA Festival
  - MCDA Audition

### Sample Assessment Questions

- Compare the musical style of the traditional spiritual to gospel.
- Identify strengths and weaknesses as well as ways to improve on personal performances

### Instructional Resources/Tools

- Various octavos
- YouTube/internet sources: Audio and visual examples
- Musical examples/recordings
**Literacy Connections**

- Cite specific textual evidence to support analysis of science and technical texts, attending to important distinctions the author makes and to any gaps or inconsistencies in the account.
- Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
- Write arguments focused on discipline-specific content:
  a. Introduce precise, knowledgeable claims, establish the significance of the claims, distinguish the claims from alternate or opposing claims, and create an organization that logically sequences the claims, counterclaims, reasons, and evidence.
  e. Provide a concluding statement or section that follows from or supports the argument presented.
- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

**Cross Curricular Connections**

- ELA – Language:
  - Use of tier two and three words
  - Compare and contrast
  - Meaning of text
  - Determining central ideas from a text
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<thead>
<tr>
<th><strong>Strand</strong></th>
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<td><strong>Big Idea</strong></td>
<td>Develop and Apply the Knowledge and Skills to Understand Works of Art in Time and Place</td>
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<table>
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<tr>
<th><strong>Standards</strong></th>
<th><strong>Learning Targets</strong></th>
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</thead>
</table>
| F. Cultural and historic connections: Understands and relates music to culture and history | 1.  
• Demonstrate an understanding of the contribution of other cultures to the origins of American music  
• Demonstrate respect for music from various cultures and musical periods and how they may apply to musical selections  
• Categorize the function of music being performed in relation to its function in society or history  
• Perform music from a variety of musical genres and describe the relevance of music to culture and history  
• Demonstrate a proficient skill level in various eras of music  
• Demonstrate an understanding of stylistic characteristics and historical significance of each musical period |

**Alignments:**
CCSS: 11-12.RST.1; 11-12.RST.2; 11-12.WHST.2a,b  
Performance: 1.5, 1.6, 1.9, 2.4, 2.5  
Knowledge: (FA) 1,3,5  
MUGLE: HCC.1.A-C  
NETS: 3c; 4c,d  
DOK: 3

Board Approved 7-14-14
### Instructional Strategies

- **Teacher modeling:** Listening for identifying elements of:
  - musical style
  - genre
  - time period
- **Classroom discussion:** Relating music to general historic events
- **Listening to recordings of cultural and historical examples**
- **Professional musician modeling:**
  - Educational tours (Distinguished Concerts International New York)
  - Guest artists:
    - Show-Me Showboaters
    - Chanticleer
    - Vocal Spectrum

### Assessments/Evaluations

- Teacher observation
- Student evaluation
- Written quizzes and tests
- Performance Problem Solving scoring guide

### Sample Assessment Questions

- Discuss the events of Sara Teasdale’s life regarding the text of “I Am Not Yours,” arranged by David Childs.
- Identify the historical relevance of Walt Whitman’s “O Captain, My Captain!” arranged by John Leavitt.

### Instructional Resources/Tools

- Various octavos
- YouTube/internet sources: Audio and visual examples
- Musical examples/recordings
- Live professional performances:
  - Show-Me Showboaters
  - Chanticleer
  - Vocal Spectrum
**Literacy Connections**

- Cite specific textual evidence to support analysis of science and technical texts, attending to important distinctions the author makes and to any gaps or inconsistencies in the account
- Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms
- Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes
  a. Introduce a topic and organize complex ideas, concepts, and information so that each new element builds on that which precedes to create a unified whole; including formatting, graphics, multi-media when useful to aiding comprehension
  b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic

**Cross Curricular Connections**

- Social Studies:
  - History – discussion of relevant historical facts and style associated with particular time periods
  - Sociology – discussion of culture as it relates to the arts
  - Geography – language specific to country dialect, such as:
    - Russian – dark tone
    - Appalachian – bright wall
- Foreign Language: Use of language specific to musical selections
- Architecture: Relationship of visual form to musical form, such as:
  - cathedral-tone
  - live musical spaces
  - acoustics
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<th>Strand</th>
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<td>Historical and Cultural Contexts</td>
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<tr>
<td><strong>Big Idea</strong></td>
<td>Develop and Apply Knowledge and Skills to Understand the Relationships between Music the Other Arts and Disciplines outside the Arts</td>
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<tr>
<td></td>
<td>Develop and Apply the Knowledge and Skills to Understand Works of Art in Time and Place</td>
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<tr>
<td><strong>Standards</strong></td>
<td><strong>Learning Targets</strong></td>
</tr>
<tr>
<td>I. Applications to Life: Understands and relates music to other studies and life experiences</td>
<td>1.</td>
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<tr>
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<td>• Relate music to other courses of study</td>
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<td>• Compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures</td>
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<td>• Understands common elements of various art forms</td>
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<td>• Assesses the impact of music on a non-art environment</td>
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<td>• Explore a variety of music related vocations and avocations</td>
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<td>• Utilizes the character traits of responsibility, self-discipline, and accountability while participating in opportunities to contribute to the musical community</td>
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<td>• Apply musical elements, artistic processes, and organization skills learned to real world experiences</td>
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<td>• Uses and demonstrates an understanding of the role of technology in music</td>
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<td></td>
<td>• Participate in the role of creator, performer, and other positions involved in the production and presentation of the arts</td>
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### Alignments:
- **CCSS**: 11-12.WHST.2; 11-12.WHST.7
- Knowledge: (FA) 1,4
- Performance: 1.5, 1.6, 1.9, 1.10, 2.5, 2.6, 4.8
- **MUGLE**: IC.1.B; HCC.1.D
- **NETS**: 3c; 4c,d; 6b
- **DOK**: 3

### Instructional Strategies
- Brainstorming colleges and careers in the field of music
- Independent practice: Performances at community and civic events
- Classroom discussion
- Guest speakers, such as:
  - clinicians
  - conductors
- Hands-on experience with performance technology and equipment
- Collaborative Fine Arts events, such as:
  - Capitol Caroling
  - Fall Musical

### Assessments/Evaluations
- Teacher observation
- Student evaluation
- Performances at community and civic events

### Sample Assessment Questions
- Discuss ways to appropriately incorporate choreography to enhance choral performance

### Instructional Resources/Tools
- Various octavos
- YouTube/internet sources
- Stage sound and lighting equipment
### Literacy Connections

- Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes
- Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation

### Cross Curricular Connections

- Business Law: Music attorney
- Economics – Business: Retail