San Diego City Schools – Visual and Performing Arts Department
California State Content Standards – Music
Core Learnings – Choral Music – Grades 9 – 12

1.0 Artistic Perception
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music
Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

		Proficient	Advanced
1.1		**Read an instrumental or vocal score of up to four staves and explain how the elements of music are used.** Examine a vocal score of up to four staves and distinguish general range of voices and melodic line throughout. Analyze a vocal score of up to four staves and identify major keys up to four flats and four sharps, intervals (half steps through an octave), homophonic and polyphonic texture, patterns, tempo, dynamics and expressive markings.	**Read a full instrumental or vocal score and describe how the elements of music are used.** Examine a full vocal score and identify key, tempo markings, dynamics, texture, and expressive markings and musical motives and phrases and how they relate to text.
1.2		**Transcribe simple songs when presented aurally into melodic and rhythmic notation (level of difficulty: 1; scale: 1-6).** Transcribe a minimum of eight measures in 3/4 or 4/4 meter with combinations of even and uneven rhythms made from whole, half, quarter, eighth, dotted-half, dotted-quarter-eighth, and rest equivalents, within a range of a perfect fifth.	**Transcribe simple songs into melodic and rhythmic notation when presented aurally (level of difficulty: 2; scale: 1-6).** Transcribe a minimum of eight measures in duple and triple meter including Cut Time and 6/8, with basic rhythms, sixteenths, triplets, rest equivalents and related accidentals (e.g., V/V) with maximum leaps of P5 and P8.
1.3		**Sight-read music accurately and expressively (level of difficulty: 3; scale: 1-6).** Sight-read music with moderate technical demands (step-wise and small skips) and expanded range up to an octave plus a third (Publisher-graded scale: 2.5). Sight-read correct rhythms, pitches, and dynamics, with proper tone, balance, phrasing, stylistic nuance, and in tempo with the director.	**Sight-read music accurately and expressively (level of difficulty: 4; scale: 1-6).** Sight-read moderately difficult music with expanded intervals and accidentals, range to two octaves (Publisher-graded scale: 3). Sight-read in duple and triple meter including 4/8, 6/8, 12/8 and Cut Time in a variety of keys with attention to phrasing and interpretation.
1.4		**Analyze and describe the use of musical elements and expressive devices (e.g., articulation, dynamic markings) in aural examples in a varied repertoire of music representing diverse genres, styles, and cultures.** Identify listening selections from a variety of genres, styles, cultures (e.g., major Western periods of music, world music, American musical style) and discuss the use of dynamics, tempo, motives, phrasing, major, minor, meter and rhythm. Identify the melodic and harmonic parts and voicings that make musical selections from a variety of cultures similar or different.	**Analyze and describe significant musical events perceived and remembered in a given aural example.** Create a rubric for analyzing and interpreting musical compositions using elements of music, emphasizing style, tonality (major, minor, and other) and expressive elements. Discuss personal interpretations of a major choral work (e.g., Handel's *Messiah*) and defend parts that were meaningful or memorable (e.g., *Hallelujah Chorus*), using appropriate musical vocabulary.

1.5	**Identify and explain a variety of compositional devices and techniques used to provide unity, variety, tension, and release in aural examples.** Describe how a composer provides cohesiveness and interest throughout a composition using the following devices: consonance, dissonance, resolution, pattern, echo, melodic and rhythmic repetition, motif, texture, and form.	**Analyze and describe the use of musical elements in a given work that makes it unique, interesting, and expressive.** Describe how a composer communicates expression and intent throughout a composition through the use of themes, dynamics, instrumentation (voicing), meter and rhythmic changes, tempo changes, cadences, range, timbre and style. Describe major key centers, key changes and the use of accidentals in relation to consonance, dissonance and resolution to create tension and release in aural and written examples.
1.6	**Analyze the use of form in a varied repertoire of music representing diverse genres, styles, and cultures.** Analyze written and aural musical examples from different genres, styles and cultures, to understand how composers use form as an organizing principle.	**Compare and contrast the use of form, both past and present, in a varied repertoire of music from diverse genres, styles, and cultures.** Compare and contrast the following forms in at least three diverse genres, styles and cultures: song form, canon/round, theme and variation.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

	Proficient	Advanced
2.1	**Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, vowel shape, and articulation-- written and memorized, by oneself and in ensembles (level of difficulty: 4; scale: 1-6).** Sing from notation and memory solo through three-part literature, representing a variety of American and world folk songs, jazz songs, sacred music, in at least three languages. Sing moderately difficult vocal literature in duple, triple and mixed meter in a variety of keys (Publisher-graded scale: 3) with expression, technical accuracy, mature tone quality, vowel shape, and articulation.	**Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, vowel shape, and articulation--written and memorized, by oneself and in ensembles (level of difficulty: 5; scale: 1-6).** Sing from notation and memory solo through four-part literature, representing major vocal periods in at least four languages. Sing difficult vocal literature in a variety of keys with accidentals and complex rhythms (Publisher-graded scale: 4). Sing with expanded range, expression, technical accuracy, breath control, tone quality, vowel shape, articulation and nuance.
2.2	**Sing music written in three or four parts with and without accompaniment.** Sing three- and four-part treble/bass music a cappella or with a variety of accompaniments.	**Sing music written in four parts with and without accompaniment.** Sing four or more parts (men's and women's ensembles) or up to six parts (mixed ensembles) a cappella or with a variety of accompaniments.
2.3	**Sing in small ensembles, with one performer for each part.** Sing a single part in a variety of musical groupings (duet, trio, quartet, etc.) demonstrating independence and appropriate blend.	**Sing in small ensembles, with one performer for each part (level of difficulty: 5; scale: 1-6).** Sing a single part in a chamber ensemble (madrigal, jazz and advanced ensembles) demonstrating independence, stylistic nuance and vocal maturity (Publisher-graded scale: 4).

2.4	Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 4; scale of 1-6). *Not applicable*	Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 5; scale: 1-6). *Not applicable*
2.5	Perform on an instrument in small ensembles, with one performer for each part. *Not applicable*	Perform in small instrumental ensembles with one performer for each part (level of difficulty: 5; scale: 1-6). *Not applicable*
2.6	Compose music, using musical elements for expressive effect. Discuss ways in which dynamics, tempo, mode, and other musical elements influence the mood of a song. Compose an eight-measure melody in duple, triple, and compound meters that communicates an idea or mood through the appropriate use of dynamics, tempo and style.	Compose music in distinct styles. Create an eight-measure melody in a style of literature studied and performed (chorale, canon, etc.). Choose a familiar song and arrange it in at least three different styles.
2.7	Compose and arrange music for voices or various acoustic or digital/electronic instruments, using appropriate ranges for traditional sources of sound. Compose a sixteen-measure, two-part composition and arrange for two different vocal groupings.	Compose and arrange music for various combinations of voice and acoustic and digital/electronic instruments, using appropriate ranges for traditional and nontraditional sound sources. Compose a sixteen-measure, three-part composition that includes nontraditional notation and vocalizations. Create a nontraditional musical symbol and teach it to the class.
2.8	Arrange pieces for voices and instruments other than those for which the pieces were originally written. Write lyrics for a piece originally written for an instrumental trio or quartet and arrange for voices (SSA, SAT, SATB, etc.).	Create melodic and rhythmic improvisations in a style or genre within a musical culture (e.g. gamelan, jazz, and mariachi). Improvise cadenzas and solos, using a variety of techniques (e.g., melodic and rhythmic embellishments, scat singing, vocalizations, etc.) in the appropriate style and genre.
2.9	Improvise harmonizing parts, using an appropriate style. Improvise a harmony part to a familiar melody that matches the original style and intent.	
2.10	Improvise original melodies over given chord progressions. Omit the melody line on simple arrangements and create a new melody by improvising alone or with others.	

3.0 Historical and Cultural Context
Understanding the Historical Contributions and Cultural Dimensions of Music
Students analyze the role of music in past and present cultures throughout the world noting cultural diversity as it relates to music, musicians, and composers.

Historical and cultural context should be imbedded throughout the curriculum (all materials studied should represent different cultures and time periods).

		Proficient	Advanced

3.1		**Identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.**
		     Research and discuss how different genres of American music have changed over time (e.g., folk, contemporary, art music, jazz, patriotic, etc.).
		     Discuss the implications and impact historical events and well-known musicians have had on the development of music in the United States.
			Analyze how the roles of musicians and composers have changed or remained the same throughout history.
			     Identify universal roles of musicians and composers across cultures and time periods (e.g. entertainers, storytellers, etc.).
			     Identify contrasting or changing roles of musicians and composers across cultures and time periods (e.g., church, court, patrons, public, gender, etc.).

3.2		**Explain the various roles that musicians perform, identify representative individuals who have functioned in each role, and explain their activities and achievements.**
		     Identify and list the various roles of musicians (e.g., music educators, instrumentalists, vocalists, conductors, composers, etc.).
		     Research exemplary vocalists, composers, and conductors and discuss how their works influenced the music of the time.
			Identify the use of musical elements in nontraditional art music (e.g. atonal, twelve-tone, serial).
			     Perform nontraditional art music, including indeterminate music and compositions with non-traditional notation, and analyze according to the elements of music.

3.3		**Describe the differences between styles in traditional folk genres within the United States.**
		     Compare and contrast choral styles found in folk music of the United States and explain why similarities or differences exist in rhythm, meter, mode, dialect, etc.
			Compare and contrast the social function of a variety of music forms in various cultures and time periods.
			     Compare and contrast the function of music over time as part of family and community celebrations, traditions, social activism, etc., from at least four different cultures, representing different parts of the world.

3.4		**Perform music from various cultures and time periods.**
		     Sing two- and three-part mixed arrangements of historical and contemporary music in different languages and styles.
			Perform music from a variety of cultures and historical periods.
			     Sing four- to six-part arrangements of historical and contemporary music in different languages and styles.

3.5		**Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain reasoning for the classification.**
		     Classify a variety of choral music (madrigal, chorale, romantic part song, jazz/swing, etc.) into the proper era, genre and style and justify choices using appropriate musical vocabulary.
			Compare and contrast instruments from a variety of cultures and historical periods.
			     Identify the instrumental accompaniments of choral music from various eras and cultures, Western and non-Western (e.g., European baroque cantata and contemporary American vocal jazz) and discuss similarities and differences.

3.6		**Compare and contrast musical styles within various popular genres in North America and South America.** Explore popular music from 1900 to the present and identify cultural source and discuss similarities and differences in style. Sing various vocal styles from the Americas (ballad, jazz, swing, samba, bossa nova, etc.).
3.7		**Analyze the stylistic features of a given musical work that define its aesthetic traditions and its historical or cultural context.** Identify the style of a particular work (e.g., jazz, madrigal, swing, blues, anthem, etc.) and discuss the historical development, themes, and musical elements that make it unique.
3.8		**Compare and contrast musical genres or styles that show the influence of two or more cultural traditions.** Explore how cultures combine to form new musical genres (e.g., jazz, bossa nova, salsa, rock, country, swing, etc.). Explore the influence of art music on the performance and preservation of folk music.

4.0 Aesthetic Valuing
Responding to, Analyzing, and Making Judgments About Works of Music
Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.

	Proficient	Advanced
4.1	**Develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply those criteria in personal participation in music.** Develop rubrics to assess individual performances evaluating posture, comportment, breathing and breath support, articulation, attacks/release, phrasing, uniformity of vowels, vowels & blend, intonation, interpretation, tone quality, expression, choral tone appropriate to style, etc. (Publisher-graded scale: 3).	**Compare and contrast how a composer's intentions result in a work of music and how that music is used.** Analyze a piece of programmatic music and identify, using musical terms, how the composer tells a story and discuss whether or not the composer was successful. Explore classical music selections that have been used in film scores, commercials, cartoons, documentaries, etc., and discuss the composers original intent in writing the music and compare with contemporary usage (e.g., passages from Carl Orff's *Carmina Burana* as art music and its use in advertising).
4.2	**Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.** Identify exemplary models of solo and ensemble vocal performance and defend choices using established performance criteria. Use student-developed rubrics to evaluate personal performances and compositions and compare to exemplary models found on professional recordings, DVD's, videos, or in live performances.	**Analyze and explain how and why people in a particular culture use and respond to specific musical works from their own culture.** Discuss familiarity, cultural traditions, and family influence in relation to response and preference for specific works of music.

4.3	Explain how people in a particular culture use and respond to specific musical works from that culture.	Compare and contrast the musical means used to create images or evoke feelings and emotions in works of music from various cultures.
	Explain how emotional responses to music may be influenced by culture. Research examples of music that are identifiable to specific cultures, including performance practice, style, and listener response.	Explore musical works with a similar theme from two different cultures and compare and contrast the use of musical elements to create images or evoke feelings (e.g., compare the depiction of rain in musical works from two different cultures).
4.4	Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.	
	Compare and contrast songs from three or more musical cultures and discuss how different musical elements are manipulated to evoke feelings and mood. Analyze universal musical techniques used by composers and performers from different cultures to elicit emotional responses.	

5.0 Connections, Relationships, Applications
Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers
Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

	Proficient	Advanced
5.1	Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts.	Explain ways in which the principles and subject matter of music and various disciplines outside the arts are interrelated.
	Identify and discuss the elements in each art discipline and how they are organized and manipulated to create art. Identify and discuss how the following shared concepts may be used in the four arts disciplines: time, energy, tempo, dynamics, beat, rhythm, space (rest), texture, contrast, intensity, mood, and line direction. Discuss the importance of emphasizing the creative process while producing art.	Identify how practitioners of music and other disciplines plan, research, compose, edit, practice, and use knowledge and skills particular to their own discipline (core set of elements/building blocks). Discuss how persistence, resilience, and practice are critical for success in all disciplines.
5.2	Analyze the role and function of music in radio, television, and advertising.	Analyze the process for arranging, underscoring, and composing music for film and video productions.
	Explore how music helps to influence, engage, motivate, and make meaning in media. View film and video clips with and without musical accompaniment and discuss the impact music makes on the viewer's understanding and emotions. Analyze and discuss how musical accompaniment (underscoring) allows for greater understanding in media (e.g., character insight, tension/release, supporting action, etc.). Discuss psychological functions of music in advertising and media (e.g., associate with a product, create a mood, unify transitions, etc.).	Research and report processes a composer may use to create scores for movies and television (e.g., analyze cues and scenes as a source of inspiration, collaborate with director, choose instrumentation, compose, revise, record, etc.). Research and report processes an arranger may use to modify music to fit a particular action or scene. Research and report on the process of choosing pre-recorded musical accompaniment to interpret or add particular emotion to a specific scene.

5.3	**Research musical careers in radio, television, and advertising.** Research career opportunities in radio, television, and advertising (e.g., studio musician, singer, vocal coach, disc jockey, lyricist, composer, arranger, recording engineer, sound technician, producer, editor, etc.) and compare and contrast to other music professions (e.g., teacher, vendor, technical and business professional) and other performing artists/composers/arrangers outside of media careers. Interview professional musicians, conductors, etc., on their training and experience in the field of music in the media.	**Identify and explain the various factors involved in pursuing careers in music.** Research the educational requirements and experience necessary for a specific career in music. Discuss and document how the following traits are important for success in music: competence, resilience and flexibility, commitment, ability to network, being viewed as a low maintenance individual, and dedication to life-long learning.