

KISD CHOIR HS 1 CURRICULUM

YEAR AT A GLANCE

THE LEARNER WILL:				
	1st 9-Weeks	2nd 9-Weeks	3rd 9-Weeks	4th 9-Weeks
Theory Literacy	Identify and define all parts of a musical score including whole, half, quarter, paired and single eighth, dotted half, and dotted quarter notes with corresponding rests in simple meter (2/4, 3/4, 4/4); fermata, ties, slurs, repeats, first and second endings, da capo al fine, dal segno al fine, da capo al coda, dal segno al coda; form including song, binary, and ternary; dynamics (pp-ff, crescendo/decrescendo); tempo markings; articulations including staccato, legato, accent, marcato, tenuto; voice parts, grand staff, systems, pitch names; sharps, flats, and naturals in accidental form; key signatures of F, G, and C. (1B, 1C, 1D, 1E, 2B)	Identify and define all previously learned concepts in addition to compound time signatures (6/8, 9/8, 12/8) and asymmetrical time signatures (5/8, 7/8) and the corresponding eighth-note groupings, triplet rhythms, syncopated rhythms, key signatures of D and B-flat, and altered pitch solfege note names (Fi, Si, Te). (1B, 1C, 1D, 1E, 2B)		Identify and define all previously learned concepts in addition to key signatures of A and E-flat. (1B, 1C, 1D, 1E, 2B)
	Perform, using solfege and corresponding Curwen handsigns, independently and in groups, the major scale in at least one full octave and/or vocalization involving stepwise motion and movement in thirds using consistent tone and accurate intonation. (1B, 1C, 3A, 3E)			
	Using the Eastman counting system, count/clap/chant rhythms including combinations of whole, half, quarter, paired and single eighth, dotted half, and dotted quarter notes with corresponding rests in simple meter (2/4, 3/4, 4/4), incorporating the use of staccato, legato, marcato, and accent. (Eighths: 1-&-2-&) (1D, 2A, 3C, 4C)	Using the Eastman counting system, count/clap/chant previously learned rhythmic elements in addition to syncopated rhythms and sixteenth-note patterns with corresponding rests, adding compound meter (6/8, 9/8, 12/8), incorporating the use of staccato, legato, marcato, and accent. (Sixteenths: 1-e-&-a-2-e-&-a) (1D, 2A, 3C, 4C)	Using the Eastman counting system, count/clap/chant previously learned rhythmic elements in addition to eighth note triplets, quarter note triplets, and dotted eighth-sixteenth patterns, adding asymmetric meters (5/8, 7/8), incorporating the use of staccato, legato, marcato, and accent. (Triplets: 1-la-li 2-la-li) (1D, 2A, 3C, 4C)	
	Perform combinations of the following as appropriate to the literature: whole, half, quarter, paired and single eighth, dotted half, and dotted quarter notes with corresponding rests in simple meter (2/4, 3/4, 4/4); repeats, first and second endings, da capo al fine, dal segno al fine, da capo al coda, dal segno al coda; form including song, binary, and ternary; dynamics (pp-ff, crescendo/decrescendo); articulations including staccato, legato, accent, marcato, tenuto; demonstrating recognition of voice parts, grand staff, pitch names; sharps, flats, and naturals in accidental form, and key signatures of F, G, and C. (3A, 3B, 3C, 3D, 3E)	Perform combinations of all previously learned concepts in addition to the following as appropriate to the literature: compound time signatures (6/8, 9/8, 12/8) and asymmetrical time signatures (5/8, 7/8) and the corresponding eighth-note groupings, triplet rhythms, syncopated rhythms, key signatures of D and B-flat, and altered pitch solfege note names (Fi, Si, Te). (3A, 3B, 3C, 3D, 3E)		Perform combinations of all previously learned concepts in addition to the following as appropriate to the literature: key signatures of A and E-flat. (3A, 3B, 3C, 3D, 3E)
	SIGHTREADING: Practice step-wise movement and intervals of the I-chord (s, -d-m-s-d'); sight-read independently and in groups using solfege and corresponding Curwen handsigns, exercises that include step-wise movement and intervals of the I-chord in unison, taking time to identify elements of form with care for maintaining consistent vocal tone and proper posture; sight-reading should include simple meter (2/4, 3/4, 4/4), whole, half, quarter, paired and single eighth, dotted half, and dotted quarter notes, and all corresponding rests in the keys of F, G, and C. (1B, 2A, 4A, 4B, 4C, 4D, 4E, 4F)	SIGHTREADING: Practice and sight-read previously learned intervals in addition to intervals of the V-chord (s,-t-r-s); sight-read exercises in unison and in parts demonstrating all previously learned concepts with attention to appropriate tempo, breathing, phrasing, intonation, and modality. (1B, 2A, 4A, 4B, 4C, 4D, 4E, 4F)	SIGHTREADING: Practice and sight-read previously learned intervals in addition to intervals of the IV-chord (d-f-l-d') and the V-7 chord (s,-t-r-f); sight-read octavos demonstrating all previously learned concepts with attention to form, rhythmic accuracy, appropriate dynamics, and mature vocal tone in all previous keys in addition to D and B-flat. (1B, 2A, 4A, 4B, 4C, 4D, 4E, 4F)	SIGHTREADING: Practice and sight-read previously learned intervals, incorporating altered pitches (Fi, Si, Te); sight-read demonstrating all previously learned concepts with attention to appropriate articulation, diction, and style according to genre in all previous keys in addition to A and E-flat. (1B, 2A, 4A, 4B, 4C, 4D, 4E, 4F)
Technique	Demonstrate, apply, and self-evaluate vocal techniques and wellness including posture, breathing, soft palate position, jaw position, the use chest voice, head voice/falsetto, and vibrato, navigating through vocal breaks, hearing protection, hydration, personal hygiene, and vocal health. (1F, 3E, 4F, 6C)			
	Demonstrate and perform while developing a mature, supported tone, musical elements including dynamics, phrasing, articulation markings, style, word stress, diction, unified vowel sounds, blend and balance within and across sections, and accurate intonation. (3A, 3B, 4A, 4B)			
Performance Musicianship	Perform, individually and in groups in a variety of settings, literature from a variety of sources representing multiple styles, genres, cultures, and languages from other countries with attention to appropriate characteristic sound. Perform as part of an ensemble in a minimum of three choral concerts on at least three pieces performed by memory as appropriate with at least one a cappella piece. Individual performance opportunities may include Solo & Ensemble Contests and TMEA All-Region audition process. (3A, 3B, 5A, 5C)			
	Identify the relationship between music and other academic disciplines; identify and explore the impact of technologies, ethical issues, and economic factors on music, musicians, and performances; identify and describe the uses of music in societies and cultures. (5C, 5D, 5E)			
	Demonstrate critical listening skills and design and apply criteria for evaluating personal and ensemble performances. (1A, 6A, 6B, 6C, 6D)	Compare personal and ensemble performances to exemplary models presented in class and on a personal basis. (1A, 6A, 6B, 6C, 6D)	Critically analyze individual and ensemble performances and identify solutions for personal improvement. (1A, 6A, 6B, 6C, 6D)	
	Define, demonstrate, and consistently model appropriate etiquette for musical performances both as a performer and as an audience member in a variety of settings, both in and out of the classroom. (1F, 6A)			
	Compose and/or dictate up to 4-measure phrases using previously learned concepts. (1C, 2A, 3F)		Compose and/or dictate up to 8-measure phrases using previously learned concepts. (1C, 2A, 3F)	
Identify music-related vocations/avocations while exploring tools for college and career preparation. (5B, 5F)				

KISD CHOIR HS 2 CURRICULUM

YEAR AT A GLANCE

THE LEARNER WILL:				
	1st 9-Weeks	2nd 9-Weeks	3rd 9-Weeks	4th 9-Weeks
Theory Literacy	Identify, define, compare and contrast previously learned concepts such as whole, half, quarter, paired and single eighth, dotted half, dotted quarter notes and corresponding rests in simple meter; treble clef, bass clef, staff, grand staff, systems, sharps, flats, strong and weak beat, tempo, key signatures of F, C, G, D, B-flat; dynamics, articulation, intervals, forms, letter names, expression markings, timbre. (1B, 1C, 1D, 1E, 1G)	Identify, define, write, compare and contrast all previously learned elements in addition to the following: syncopation, compound meter, sub-division of the beat, major keys, key signatures of A and E-flat. (1D, 1G, 4D)	Identify, define, write, compare and contrast all previously learned elements in addition to the following: song, binary, and ternary form, dolce, marcato, sforzando, harmonic resolution, consonance, dissonance, and triple vs. duple rhythmic patterns. (1C, 1E, 1G)	Identify, define, write, compare and contrast all previously learned elements in addition to the following: mixed meter, minor keys, and natural signs in accidental form. (1C, 1D, 1G, 4D)
	Perform, using solfege and corresponding Curwen handsigns independently and in groups, the major scale in at least one full octave and/or vocalization involving stepwise motion and movement in thirds using consistent tone and accurate intonation. (1B, 1C, 4D)		Perform, using solfege and corresponding Curwen handsigns independently and in groups, all previously learned scales in addition to the following: natural minor, harmonic minor, melodic minor, and chromatic scales. (1B, 1C, 4D)	
	Using the Eastman counting system, perform, compare and contrast combinations of rhythmic elements such as whole, half, quarter, paired and single eighth, dotted half, dotted quarter notes with corresponding rests in simple meter (2/4, 3/4, 4/4) with accuracy and correct articulation. (1C, 1D, 2A, 3C, 4C)	Using the Eastman counting system, perform, compare and contrast all previously learned rhythmic elements in addition to 6/8 rhythmic patterns, sixteenth note rhythmic patterns, and ties with accuracy and correct articulation. (1C, 1D, 2A, 3C, 4C)	Using the Eastman counting system, perform, compare and contrast all previously learned rhythmic elements in addition to eighth note triplets, quarter note triplets, dotted eighth-sixteenth patterns, and corresponding rests, with accuracy and correct articulation. (1C, 1D, 2A, 3C, 4C)	Using the Eastman counting system, perform, compare and contrast all previously learned rhythmic elements in addition to exercises in 5/8 and 7/8 with accuracy and correct articulation. (1D, 2A, 3C, 4C)
	Perform, refine and apply combinations of the following as appropriate to the literature: whole, half, quarter, paired and single eighth, dotted half, dotted quarter notes and corresponding rests in simple meter; treble clef, bass clef, staff, grand staff, systems, sharps, flats, strong and weak beat, tempo, simple meter, keys of F, C, G, D, B-flat; dynamics, articulation, intervals, forms, letter names, expression markings, and timbre with an increasingly mature sound. (3A, 3B, 3C, 3D, 3E)	Perform, refine and apply combinations of all previously learned elements in addition to the following as appropriate to the literature: syncopation, compound meter, sub-division of the beat, major keys, keys of A and E-flat with an increasingly mature sound. (3A, 3B, 3C, 3D, 3E)	Perform, refine, and apply combinations of all previously learned elements in addition to the following as appropriate to the literature: song, binary, and ternary forms, dolce, marcato, sforzando, harmonic resolution, consonance, dissonance, triple vs. duple rhythmic patterns with an increasingly mature sound. (3A, 3B, 3C, 3D, 3E)	Perform, refine and apply combinations of all previously learned elements in addition to the following as appropriate to the literature: mixed meter, minor keys, natural signs in accidental form, with an increasingly mature sound. (3A, 3B, 3C, 3D, 3E)
	SIGHTREADING: Sight-read independently and in groups, using solfege and corresponding Curwen handsigns, exercises beginning with stepwise movement and intervals of the I and V7 chord, in unison, and in the keys of C, F, G, D, B-flat, with an increasingly mature tone, while refining and applying appropriate posture, demonstrating correct articulation and rhythmic accuracy. (1B, 1C, 2A, 4A, 4B, 4C, 4D, 4E)	SIGHTREADING: Sight-read independently and in groups, using solfege and corresponding Curwen handsigns, all previous concepts in addition to intervals of the IV chord, in unison and in parts, adding the keys of A and E-flat, with an increasingly mature tone, while refining and applying proper breathing techniques. (1B, 1C, 2A, 4A, 4B, 4C, 4D, 4E, 4G)	SIGHTREADING: Sight-read independently and in groups, using solfege and corresponding Curwen handsigns, all previous concepts in addition to fifths (fa-do, so-re); binary and ternary forms, using dynamics, following articulation and tempo markings, and singing in 4-measure phrases with unified vowel shapes while adhering to the UIL sightreading rubric. (1B, 1C, 1E, 1F, 2B, 4A, 4B, 4C, 4D, 4E, 4G)	SIGHTREADING: Sight-read independently and in groups, using solfege and corresponding Curwen handsigns, all previous concepts in addition to altered pitches (fi, si, te) and minor triads, observing multiple key signatures, and utilizing text when appropriate. (1B, 1C, 2A, 2B, 3B, 4A, 4B, 4C, 4D, 4E, 4G)
Technique	Model, perform, apply and self-evaluate health and wellness and vocal technique concepts including posture, breathing, soft palate position, jaw position, the use chest voice, head voice/falsetto and vibrato, navigating through vocal breaks, hearing protection, hydration and vocal health. (1H, 3B, 4B, 6C)			
	Perform individually and in groups with an increasingly mature tone while demonstrating rhythmic and intonation accuracy, utilizing psychomotor and kinesthetic skills such as appropriate posture, diaphragmatic breathing, tongue placement, syllabic stress, enunciation, diction, articulation, with appropriate phrasing, dynamics, and observation of a variety of key signatures and modalities and a variety of tone colors to create balance and blend as an individual, in sections, and in the ensemble. (3A, 3C, 3D, 3E)			
Performance Musicianship	Perform, individually and in groups in a variety of settings, literature from a variety of sources representing at least 4 stylistic periods, genres, cultures and languages from other countries with attention to appropriate characteristic sound. Perform as part of an ensemble in a minimum of 3 choral concerts on at least 3 pieces performed by memory, as appropriate, with at least one a cappella piece. Individual performance opportunities may include Solo and Ensemble Contests and TMEA All-Region/All-State audition process. (3A, 3C, 3D, 3E, 5A, 5B)			
	Identify and explore the relationship between music and other academic disciplines, the impact of technologies, ethical issues, and economic factors on music, musicians and performances while defining uses of music in societies and cultures. (5B, 5C, 5E)			
	Exhibit proper performance and concert etiquette both as a performer and audience member during live and recorded performances in a variety of settings, both in and out of the classroom. (5A)			
	Compare and contrast personal and ensemble performances to exemplary models presented in class and on a personal basis, while designing and applying criteria for making informed judgements regarding the quality and effectiveness of those performances. (1A, 6B, 6D)	Apply UIL sightreading and concert or other rubrics to personal and ensemble performances and design and apply self-evaluation processes for personal improvement. (6B, 6C)		
	Compose and/or dictate up to 4-measure phrases using previously learned concepts. (3F)	Compose and/or dictate up to 8-measure phrases using previously learned concepts. (3F)		
Identify music-related vocations and avocations while exploring tools for college and career preparation. (5D, 5F)				

KISD CHOIR HS 3 CURRICULUM

YEAR AT A GLANCE

THE LEARNER WILL:					
	1st 9-Weeks	2nd 9-Weeks	3rd 9-Weeks	4th 9-Weeks	
Theory Literacy	Identify, define, notate, analyze, compare and contrast previously learned rhythms, meters, forms, pitch names, dynamics, articulations, and key signatures of F, G, C, D, B-flat, A, and E-flat, in addition to key signatures of E and A-flat, double flat, double sharp, and monophonic and homophonic texture. (1B, 1C, 1D, 1E, 1H, 2B)	Identify, define, notate, analyze, compare and contrast all previously learned elements in addition to polyphonic texture. (1B, 1C, 1D, 1E, 1H, 2B)	Identify, define, notate, analyze, compare and contrast all previously learned elements. (1B, 1C, 1D, 1E, 1H, 2B)		
	Perform, using solfege and corresponding Curwen handsigns, independently and in groups, the major and minor scales extending beyond one full octave and/or vocalization involving steps and skips in the diatonic scale using consistent tone and accurate intonation. (4A, 4C, 4E, 4F, 4G)	Perform, with solfege and corresponding Curwen handsigns, independently and in groups, all previously learned elements in addition to chromatic alterations and the chromatic scale, using consistent tone and accurate intonation. (4A, 4C, 4E, 4F, 4G)			
	Using the Eastman counting system, perform, compare and contrast combinations of previously learned rhythmic elements in any simple meter, with accuracy, incorporating previously learned dynamics and articulation markings. (2A, 2B)	Using the Eastman counting system, perform, compare and contrast combinations of previously learned rhythmic elements in addition to compound meters, with accuracy, incorporating appropriate dynamics and articulation markings. (2A, 2B)	Using the Eastman counting system, perform, compare and contrast combinations of previously learned rhythmic elements in addition to asymmetrical meters, with accuracy, incorporating appropriate dynamics and articulation markings. (2A, 2B)		
	Perform combinations of the following, as appropriate to the literature: previously learned rhythmic elements in any simple meter; previously learned score-reading terminology, forms, dynamics, articulations, and key signatures, in addition to key signatures of E and A-flat, double flat, double sharp, and monophonic and homophonic texture. (2A, 2B, 3C, 3D, 3E)	Perform combinations of the following, as appropriate to the literature: previously learned rhythmic elements in simple and compound meters; previously learned score-reading terminology, forms, dynamics, articulations, and key signatures, in addition to polyphonic texture. (2A, 2B, 3C, 3D, 3E)	Perform combinations of the following, as appropriate to the literature: previously learned rhythmic elements in simple, compound, and asymmetrical meters; previously learned score-reading terminology, forms, dynamics, articulations, and key signatures. (2A, 2B, 3C, 3D, 3E)		
	SIGHTREADING: Sight-read independently and in groups using solfege and corresponding Curwen handsigns, exercises that include steps and skips found in the diatonic major and minor scales; simple meter (2/4, 3/4, 4/4) with previously learned rhythmic elements and form, in major keys up to four sharps, four flats, and C, and perform altered pitches approached from above while refining and applying psychomotor and kinesthetic skills. (4B, 4C, 4D, 4E, 4F)	SIGHTREADING: Sight-read independently and in groups using solfege and corresponding Curwen handsigns, exercises that include all previously learned elements, in addition to compound meter, relative minor keys, and altered pitches approached from below, while refining and applying psychomotor and kinesthetic skills, as well as the application of phrasing, dynamics, and mature tone. (4B, 4C, 4D, 4E, 4F, 4G)			
Technique	Model, perform, refine, and self-evaluate vocal techniques and wellness including posture, breathing, soft palate position, jaw position, the use of chest voice, head voice/falsetto, and vibrato, navigating through vocal breaks, hearing protection, hydration, and vocal health. (1I, 3B, 4B, 6D)				
	Demonstrate, refine, perform, and self evaluate musical elements (dynamics, articulation markings, style, phrasing, word stress, diction), including unified vowel sounds, blend and balance within and across sections of the choir, and accurate intonation. (2B, 3B, 3C, 3E, 4B)	Individually interpret, refine, and perform music according to appropriate style markings and learned musical elements, including unified vowel sounds, blend and balance within and across sections of the choir, and accurate intonation. (2B, 3B, 3C, 3E, 4B)			
Performance Musicianship	Perform, individually and in groups in a variety of settings, literature from a variety of sources representing multiple styles, time periods, genres, cultures, and languages from other countries; demonstrating mature, characteristic sound appropriate for the genre. Perform as part of an ensemble in a minimum of three choral concerts on at least three pieces, performed by memory as appropriate, with at least one a cappella piece. Individual performance opportunities may include Solo & Ensemble Contests and TMEA All-State audition process. (1A, 1E, 1G, 1H, 3A, 5A, 5B)				
	Define the relationships between music and other academic disciplines, analyze and evaluate the impact of technologies, ethical issues, and economic factors on music, musicians, and performances, while exploring uses of music in societies and cultures. (5B, 5C, 5E)				
	Define, demonstrate, and consistently exhibit appropriate etiquette for musical performances both as a performer and audience member member in a variety of settings, both in and out of the classroom. (6A)				
	Compare and contrast personal and ensemble performances to exemplary models presented in class, and on a personal basis, while creating and applying criteria for making informed judgements regarding the quality and effectiveness of those performances. (6B, 6E)	Create and apply specific criteria for offering constructive feedback, comparing performances to similar or exemplary models, and developing processes for self-evaluation and identify solutions for personal artistic improvement. (6C, 6D, 6E)			
	Compose and/or dictate up to a four-measure phrase using a variety of previously learned concepts. (3F)	Compose and/or dictate up to an eight-measure phrase using a variety of previously learned concepts. (3F)			
Explore and analyze a variety of music vocations and avocations, including college and career planning for continuation in choir, such as creating an electronic portfolio to include solo performance recordings, repertoire list, social media applications, personal resource lists, and interview techniques. (5D, 5E, 5F)					

KISD CHOIR HS 4 CURRICULUM

YEAR AT A GLANCE

THE LEARNER WILL:					
	1st 9-Weeks	2nd 9-Weeks	3rd 9-Weeks	4th 9-Weeks	
Theory Literacy	Identify, define, notate, analyze, compare and contrast previously learned rhythms, meters, forms, pitch names, dynamics, articulations, textures, and major and minor keys up to four sharps, four flats, and C, in addition to key signatures of B, D-flat, F-sharp, G-flat, C-sharp, and C-flat. (1B, 1C, 1D, 1E, 1H, 2B)		Identify, define, notate, analyze, compare and contrast all previously learned elements. (1B, 1C, 1D, 1E, 1H, 2B)		
	Perform, using solfege and corresponding Curwen handsigns independently and in groups, the major and minor scales extending beyond one full octave and/or vocalization involving steps and skips in the diatonic scale using consistent tone and accurate intonation. (4A, 4C, 4E, 4F, 4G)	Perform, using all previously learned elements, in addition to chromatic alterations and the chromatic scale with solfege and corresponding Curwen handsigns, independently and in groups, using consistent tone and accurate intonation. (4A, 4C, 4E, 4F, 4G)			
	Using the Eastman counting system, perform and analyze combinations of previously learned rhythmic elements in any simple meter, with accuracy, incorporating previously learned dynamics and articulation markings. (2A, 2B)	Using the Eastman counting system, perform and analyze all previously learned rhythmic elements in addition to compound meters, with accuracy, incorporating previously learned dynamics and articulation markings. (2A, 2B)	Using the Eastman counting system, perform and analyze all previously learned rhythmic elements in addition to asymmetrical meters, with accuracy, incorporating previously learned dynamics and articulation markings. (2A, 2B)		
	Perform combinations of the following, as appropriate to the literature: previously learned rhythmic elements in any simple meter; previously learned score-reading terminology, forms, dynamics, articulations, textures, and key signatures, in addition to key signatures of B, D-flat, F-sharp, G-flat, C-sharp, and C-flat. (2A, 2B, 3C, 3D, 3E)	Perform combinations of the following, as appropriate to the literature: previously learned rhythmic elements in simple and compound meters; previously learned score reading terminology, forms, dynamics, articulations, textures, and key signatures. (2A, 2B, 3C, 3D, 3E)	Perform combinations of the following, as appropriate to the literature: previously learned rhythmic elements in simple, compound, and asymmetrical meters; previously learned score reading terminology, forms, dynamics, articulations, textures, and key signatures. (2A, 2B, 3C, 3D, 3E)		
	SIGHTREADING: Sight-read independently and in groups using solfege and corresponding Curwen handsigns, exercises that include steps and skips found in the diatonic major and minor scales; simple meter (2/4, 3/4, 4/4), with previously learned rhythmic elements and form, in any major keys and perform altered pitches approached from above while refining and applying psychomotor and kinesthetic skills. (4B, 4C, 4D, 4E, 4F)	SIGHTREADING: Sight-read independently and in groups using solfege and corresponding Curwen handsigns, exercises that include all previously learned elements, in addition to compound meter, relative minor keys, and altered pitches approached from below, while refining and applying psychomotor and kinesthetic skills, as well as the application of phrasing, dynamics, and mature tone. (4B, 4C, 4D, 4E, 4F, 4G)			
Technique	Model, perform, refine, and self-evaluate vocal techniques and wellness including posture, breathing, soft palate position, jaw position, the use of chest voice, head voice/falsetto, and vibrato, navigating through vocal breaks, hearing protection, hydration, and vocal health. (1I, 3B, 4B, 6D)				
	Demonstrate, refine, perform, and self evaluate musical elements (dynamics, articulation markings, style, phrasing, word stress, diction), including unified vowel sounds, blend and balance within and across sections of the choir, and accurate intonation. (2B, 3B, 3C, 3E, 4B)	Individually interpret, refine, and perform music according to appropriate style markings and learned musical elements, including unified vowel sounds, blend and balance within and across sections of the choir, and accurate intonation. (2B, 3B, 3C, 3E, 4B)			
Performance Musicianship	Perform, individually and in groups in a variety of settings, literature from a variety of sources, representing multiple styles, time periods, genres, cultures, and languages from other countries; demonstrating mature, characteristic sound appropriate for the genre. Perform as part of an ensemble in a minimum of three choral concert on at least three pieces performed by memory as appropriate, with at least one a cappella piece. Individual performance opportunities may include Solo & Ensemble Contests and TMEA All-State audition process. (1A, 1E, 1G, 1H, 3A, 5A, 5B)				
	Define the relationships between music and other academic disciplines, analyze and evaluate the impact of technologies, ethical issues, and economic factors on music, musicians, and performances, while evaluating uses of music in societies and cultures. (5B, 5C, 5E)				
	Define, demonstrate, and consistently exhibit appropriate etiquette for musical performances both as a performer and audience member member in a variety of settings, both in and out of the classroom. (6A)				
	Compare and contrast personal and ensemble performances to exemplary models presented in class, and on a personal basis, while creating and applying criteria for making informed judgements regarding the quality and effectiveness of those performances. (6B, 6E)	Create and apply specific criteria for offering constructive feedback, comparing performances to similar or exemplary models, and developing processes for self-evaluation and identify solutions for personal artistic improvement. (6C, 6D, 6E)			
	Compose and/or dictate up to an eight-measure phrase using a variety of previously learned concepts. (3F)				
	Explore and explain a variety of music vocations and avocations, including college and career planning for continuation in choir, such as previously generated tools, as well as developing a curricula vitae. (5D, 5E, 5F)				