



Visual and Performing Arts Sample Learning Targets for Choral Music

Ellen E. Weaver
State Superintendent of Education

Contents

Contents	2
Document Introduction	2
Proficiency-Based Standards, Instruction, and Assessment	3
SC CCR VPAPS Organization.....	4
Artistic Processes.....	5
Anchor Standards.....	6
Benchmarks.....	7
Indicators	8
Coding System	9
Choral Music Introduction	10
Novice Choral Music Sample Learning Targets	11
Intermediate Choral Music Sample Learning Targets	20
Advanced Choral Music Sample Learning Targets	30
References	41

Document Introduction

The Visual and Performing Arts are not only a vital component of a well-rounded education but also a powerful avenue for self-expression, creativity, and understanding. As educators, our mission is to cultivate these essential skills in our learners, enabling them to engage with the world around them through various artistic mediums.

This *Visual and Performing Arts Sample Learning Targets* document serves as a resource designed to guide educators in effectively implementing the *South Carolina College- and Career-Ready Visual and Performing Arts Proficiency Standards (SC CCR VPAPS)* within their classrooms.

The SC CCR VPAPS provide expectations for developmental growth across four artistic processes: Creating, Performing or Presenting, Responding, and Connecting. Within each of these artistic processes there is a framework of Benchmarks and Indicators. The Benchmarks simply establish the proficiency levels while the Indicators clearly outline what students should know and/or be able to demonstrate .

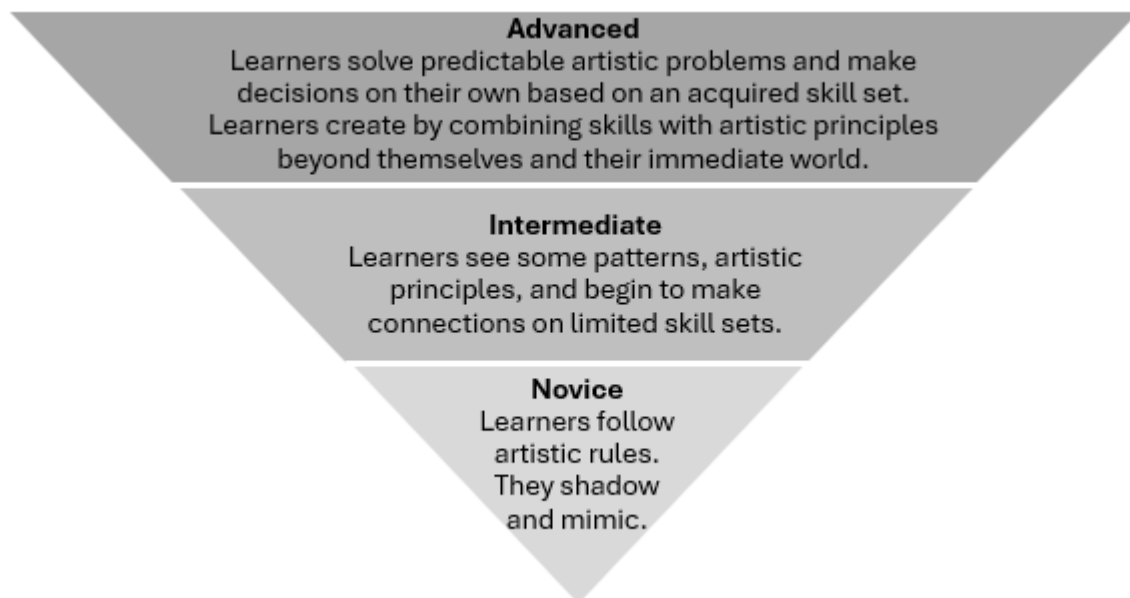
The Sample Learning Targets (SLT) included in this document are not intended to serve as a prescriptive curriculum or a one-size-fits-all approach. Instead, SLT are intended to provide educators with examples of how they might articulate instructional objectives related to the indicators. These SLT illustrate possible ways learners might demonstrate their abilities and understanding that can be adapted to fit the unique needs, context, and instructional style of each classroom.

Proficiency-Based Standards, Instruction, and Assessment

Proficiency-based standards represent a revolutionary approach to education that emphasizes mastery of skills and demonstration of knowledge. Learners progress toward proficiency at different rates, often influenced by instructional time, resulting in varied levels of proficiency among similarly aged learners. By prioritizing individual progress and personalized learning experiences, proficiency-based standards aim to cultivate a deeper understanding of the subject matter. The SC CCR VPAPS delineate a progression of skills based on proficiency rather than traditional grade levels, enabling educators to effectively identify and differentiate instruction and assessment for all learners. This document outlines indicators that learners should demonstrate at three distinct levels of proficiency.

Proficiency-based instruction and assessment rely on the planned, intentional use of clear learning objectives, formative assessment, and summative assessment. Personalized instruction and feedback mechanisms are essential components of the educational structure.

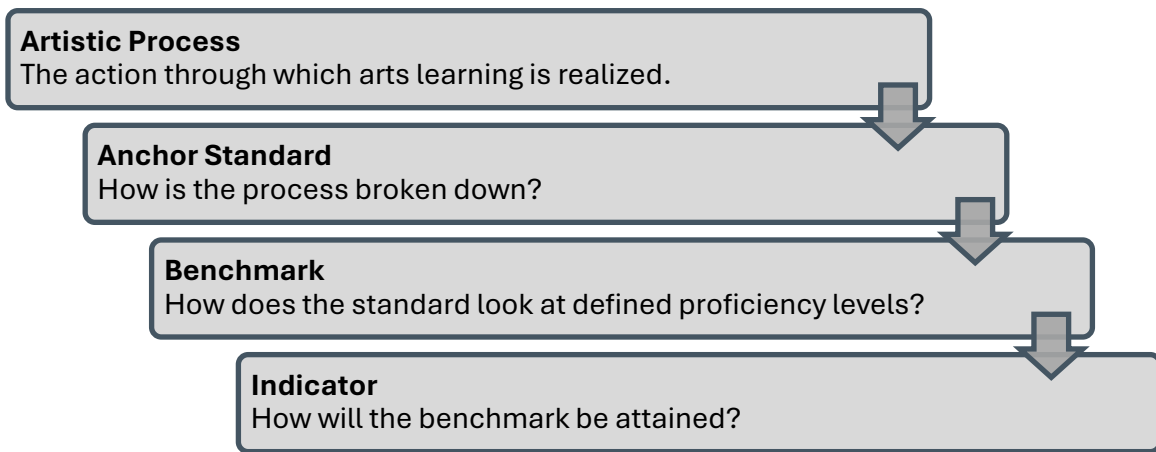
The three proficiency levels used within this document—Novice, Intermediate, and Advanced—are further subdivided into low, mid, and high sublevels.



SC CCR VPAPS Organization

The SC CCR VPAPS are organized according to the artistic processes outlined in the national arts standards, providing a unified structure for all arts disciplines. The order of the artistic processes and anchor standards is NOT intended to prescribe an instructional sequence.

Each artistic process is broken down into anchor standards that define learning and provide overarching goals. Benchmarks deconstruct the anchor standard into defined levels of proficiency to establish course or unit learning targets. Indicators dissect the benchmarks to further clarify specific learning goals.



Artistic Processes

The artistic processes are the cognitive and physical actions by which arts learning is realized. Inspired by the National Assessment of Educational Progress (NAEP) Arts Education Framework, the artistic processes are: Creating; Performing or Presenting; Responding; and Connecting. The collective inclusion of indicators from the four artistic processes in the development and alignment of instructional units differentiates what learners should experience in an arts education classroom versus what an individual might experience in a private studio.

The artistic processes are color-coded, as follows, for quick identification.

Artistic Process: Creating
Artistic Process: Performing/Presenting
Artistic Process: Responding
Artistic Process: Connecting

Creating, Responding, and Connecting are used in each of the arts disciplines; however, their “I can” descriptors may differ slightly from one discipline to another. Performing and Presenting are specific to their related disciplines. Performing is the artistic process demonstrated through dance, general music, choral music, instrumental music, and theatre. Presenting is the artistic process demonstrated through design, media arts, and visual arts.

Anchor Standards

Anchor standards provide broad, overarching guidelines that shape the learning process within artistic disciplines by expressing essential competencies developed consistently across all proficiency levels. All proficiency benchmarks map to these anchor standards, ensuring that each benchmark supports the overarching goals established by them.

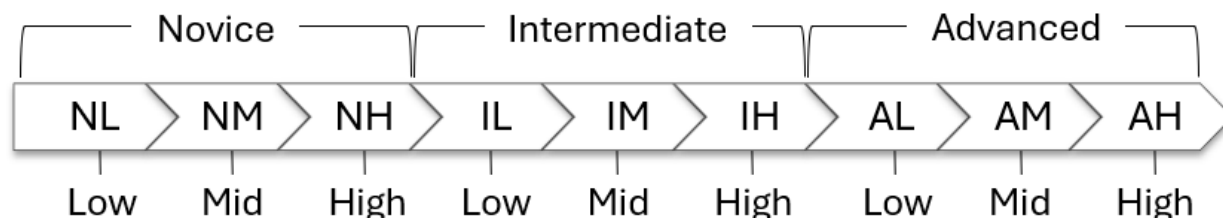
The anchor standards are color-coded similarly to artistic processes.

Artistic Process: Creating
Anchor Standard(s)
Artistic Process: Performing/Presenting
Anchor Standard(s)
Artistic Process: Responding
Anchor Standard(s)
Artistic Process: Connecting
Anchor Standard(s)

For instructional planning purposes, anchor standards should be utilized in the development of long-range goals for student achievement. Anchor standards are achieved over the course of a year or multiple years.

Benchmarks

Benchmarks are statements describing the skills and knowledge learners should demonstrate at each level of proficiency. Benchmarks begin with “I can,” empowering learners to chart their own progress fostering self-reflection, goal setting, and a strong sense of ownership over their individual learning journey towards mastery.



Building upon these foundations, benchmarks are carefully structured across a continuous spectrum of knowledge and skill acquisition. This continuum encompasses three primary levels (Novice, Intermediate, and Advanced), each representing a significant milestone in the learning process. It is important to note that these levels are not intended to directly correlate with traditional educational stages like elementary, middle, and high school. For example, a student in elementary school may exhibit Advanced proficiency in a specific discipline, while a high school student embarking on a new artistic pursuit may initially fall into the Novice category. Within each of these levels, further granularity is achieved through sub-levels designated as Low, Mid, and High. These sub-levels allow for a more nuanced assessment of progress. The benchmarks function as a series of progressive steps; learners should successfully demonstrate mastery of all indicators within a given benchmark before advancing to the subsequent, more challenging benchmark. This sequential structure ensures a steady and measured development of skills and knowledge, leading towards a comprehensive understanding of the art form.

For instructional planning purposes, benchmarks should be utilized in the development of unit goals and objectives for student achievement. Benchmarks are traditionally achieved over the course of a unit consisting of one or more lessons.

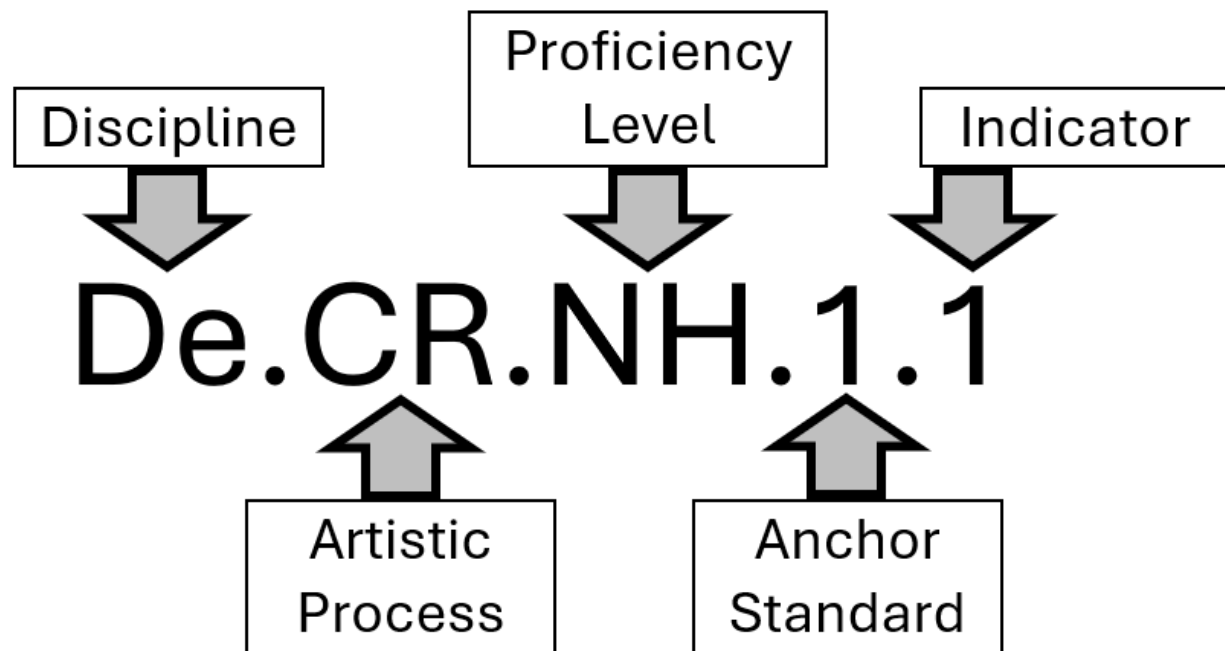
Indicators

Indicators serve as critical tools in the educational framework, breaking down benchmarks into specific, observable functions that outline the range of skills and knowledge a learner is expected to attain. These indicators clarify what learners should be able to demonstrate at various points in their learning journey, providing a clear set of expectations without prescribing the methods of instruction or assessment. By highlighting the “what” rather than the “how,” indicators empower educators with the flexibility to tailor their teaching strategies and assessment approaches to meet the unique needs of their students. This adaptability fosters an environment in which personalized learning can flourish, enabling educators to experiment with various pedagogical techniques while ensuring that each learner can achieve and demonstrate the necessary competencies outlined in the benchmarks.

For instructional planning purposes, indicators should be utilized in the development of individual lessons since they include the specific skills and knowledge that are both taught and assessed. The sequence in which indicators are addressed within a unit or lesson is flexible; while a logical progression may be beneficial, there is no strict requirement to teach indicators in a predetermined order. However, it is crucial to recognize that a student's successful achievement of a proficiency benchmark is only confirmed when they have successfully demonstrated mastery of all the indicators within that benchmark. This structure allows educators to adapt their teaching to suit the unique learning styles and needs of their students, while still ensuring a comprehensive and well-rounded understanding of the artistic discipline.

Coding System

The coding of the *SC CCR VPAPS* is presented in a format showing the arts discipline, artistic process, proficiency level, anchor standard number, and indicator number.



De.CR.NH.1.1 = Design, Creating, Novice High, Standard 1, Indicator 1

Choral Music Introduction

Students who participate in standards-based visual and performing arts education programs in South Carolina are heirs to excellent arts opportunities and programs because of the vision and tenacity of generations of devoted arts educators in our state.

Choral music education plays a significant role in the artistic landscape of South Carolina, reflecting the state's rich musical heritage and commitment to fostering creativity among students. The *South Carolina College- and Career-Ready Visual and Performing Arts Proficiency Standards (SC CCR VPAPS)* establish a framework to enhance the quality of choral music education across the state, ensuring that students develop essential skills in performance, appreciation, and music literacy.

These standards are designed to promote musical understanding and engagement through various pedagogical approaches. The standards encompass a comprehensive range of competencies, including singing, performing, listening, and analyzing music, as well as understanding historical contexts. According to the National Association for Music Education, music standards help shape a well-rounded education, fostering social skills, teamwork, and discipline within students (NAfME, 2014).

The implementation of these standards in choral music programs allows for a structured yet flexible approach to music education, enabling learners from elementary through high school to explore their musical talents and achieve artistic excellence. Research indicates that engaging in choral music education not only enhances musical skills but also contributes to cognitive and social development. A study produced by the Office of Research & Analysis at the National Endowment for the Arts found that students involved in music programs displayed improved academic performance and higher levels of engagement compared to their peers (Catterall et al., 2012).

Furthermore, the inclusive nature of choral music promotes community, reflecting the societal dynamics of South Carolina itself. The state's rich traditions, including gospel, spirituals, and folk music, are integral to its choral programs, allowing students to connect with their heritage and express themselves creatively.

The *SC CCR VPAPS* should serve as the basis for the continuation of the comprehensive, sequential arts education offered in our state. In addition, these standards provide guaranteed experiences for our students to grow, perform, and produce in the arts.

Novice Choral Music Sample Learning Targets

Artistic Process: Creating – I can use the elements of music to communicate new musical ideas.

Anchor Standard 1: I can compose and arrange music.

Proficiency Level: Novice Low (NL)	Benchmark: CM.CR.NL.1 – I can notate simple rhythmic patterns using a defined selection of note values.
Indicator	Sample Learning Targets
CM.CR.NL.1.1 – I can recognize long and short sounds and identify simple rhythms from notation.	- I can echo rhythmic patterns on a neutral syllable. - I can echo rhythmic syllables on ta-ka-di-mi or other sight-reading system.
CM.CR.NL.1.2 – I can write music rhythms or sounds using symbols.	- I can notate quarter notes/rests and eighth notes/rests using non-traditional notation. - I can notate quarter notes/rests and eighth notes/rests using traditional notation.
CM.CR.NL.1.3 – I can identify same and different rhythm patterns.	- I can use symbols to notate four beat rhythm patterns. - I can recognize the difference between long and short sounds.
Proficiency Level: Novice Mid (NM)	Benchmark: CM.CR.NM.1 – I can notate simple melodic patterns using a defined selection of pitches.
Indicator	Sample Learning Targets
CM.CR.NM.1.1 – I can create and recognize high and low sounds to represent some pitches.	- I can echo tonal patterns on a neutral syllable. - I can echo tonal patterns on a Kodaly or solfege syllable.
CM.CR.NM.1.2 – I can write high and low notes on a music staff to represent pitches.	- I can notate line and space notes. - I can notate using ledger lines.
CM.CR.NM.1.3 – I can identify same and different melodic patterns.	- I can identify skips and leaps. - I can identify repeated patterns and pitches. - I can trace a melodic line.
Proficiency Level: Novice High (NH)	Benchmark: CM.CR.NH.1 – I can notate musical ideas using musical symbols to represent pitch and rhythm.
Indicator	Sample Learning Targets
CM.CR.NH.1.1 – I can sing a variety of pitches and rhythms and label a music staff with clef and metric symbols.	- I can identify a treble and bass clef. - I can identify simple time signatures (2/4, 3/4, 4/4). - I can identify compound time signatures (6/8, 9/8, 12/8).
CM.CR.NH.1.2 – I can write note and rest values on a music staff.	- I can notate quarter and half, notes on a music staff with stems going the correct direction. - I can notate eighth notes on a music staff with stems and flags going the correct direction.
CM.CR.NH.1.3 – I can write beats and rhythms within measures.	- I can notate a four-measure rhythm within a simple time signature. - I can create a four-measure composition with music notation software.

Artistic Process: Creating – I can use the elements of music to communicate new musical ideas.

Anchor Standard 2: I can improvise music.

Proficiency Level: Novice Low (NL)	Benchmark: CM.CR.NL.2 – I can imitate simple rhythm patterns within a given meter.
---	---

Indicator	Sample Learning Targets
CM.CR.NL.2.1 – I can imitate rhythm using a neutral syllable (shhh, ba, etc.)	- I can echo four-beat rhythm patterns on a neutral syllable while patsching a steady beat. - I can clap a one-phrase response using quarter notes and eighth notes.
CM.CR.NL.2.2 – I can imitate rhythm using rhythmic solfege or a counting system.	- I can chant four-beat rhythm patterns on ta-ka-di-mi or counting system while patsching a steady beat. - I can clap a four-beat rhythm pattern.

Proficiency Level: Novice Mid (NM)	Benchmark: CM.CR.NM.2 – I can imitate simple tonal patterns within a given tonality.
---	---

Indicator	Sample Learning Targets
CM.CR.NM.2.1 – I can produce one-phrase responses using two to three pitches on a neutral syllable (such as loo or la).	- I can sing a one-phrase response using two-three pitches with major tonality. - I can sing a one-phrase response using two to three pitches with a minor tonality.
CM.CR.NM.2.2 – I can echo simple tonal patterns using solfege.	- I can echo sing a tonic triad major tonal pattern on solfege. - I can echo sing a tonic triad minor tonal pattern on solfege. - I can echo sing tonic-dominant major tonal patterns on solfege. - I can echo sing pentatonic tonal patterns on solfege.

Proficiency Level: Novice High (NH)	Benchmark: CM.CR.NH.2 – I can imitate simple melodic phrases given simple chord changes.
--	---

Indicator	Sample Learning Targets
CM.CR.NH.2.1 – I can imitate simple melodic phrases given simple chord progressions.	- I can identify by ear the tonic major triad in a familiar song. - I can identify by ear the tonic minor triad in a familiar song.
CM.CR.NH.2.2 – I can embellish a given melodic phrase that corresponds with a simple chord progression.	- I can use rhythmic syllables to embellish a familiar melody in simple meter. - I can use passing tones to embellish a familiar melody over a simple chord progression. - I can use a music loop app to improvise a basic rhythmic pattern over a generated pattern.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 3: I can produce a well-developed tone quality.

Proficiency Level: Novice Low (NL)	Benchmark: CM.P.NL.3 – I can produce a steady, free tone on a comfortable pitch.
---	---

Indicator	Sample Learning Targets
CM.P.NL.3.1 – I can sing some simple patterns alone and with others.	• I can echo sing some sol-mi patterns. • I can sing the response in a call and response song. • I can match pitch when I sing a simple song. • I can sing through a simple phrase without taking a breath. • I can sing on pitch high/low.
CM.P.NL.3.2 – I can demonstrate correct singing posture.	• I can stand with knees slightly bent, feet shoulder width apart, my ribcage lifted, relaxed shoulders, and chin parallel with the floor. • I can sit with both feet on the floor, on the edge of my chair, my ribcage lifted, relaxed shoulders, and chin parallel with the floor.

Proficiency Level: Novice Mid (NM)	Benchmark: CM.P.NM.3 – I can produce a steady, free tone within a limited range.
---	---

Indicator	Sample Learning Targets
CM.P.NM.3.1 – I can identify and sing in my head and chest voices.	• I can sing sirens, sighs, lip trills. • I can sing a major scale. • I can sing vocal warm-ups moving by half-steps. • I can identify head and chest voice by listening to performance examples.
CM.P.NM.3.2 – I can sing songs based on the pentatonic scale.	• I can sing in unison a folk song based on the pentatonic scale. • I can sing vocal warm-ups based on the pentatonic scale.

Proficiency Level: Novice High (NH)	Benchmark: CM.P.NH.3 – I can produce a steady, free tone while singing in tune.
--	--

Indicator	Sample Learning Targets
CM.P.NH.3.1 – I can blend my voice with others singing in tune in my head voice.	• I can produce a light, clear tone while singing different dynamic levels. (Ex. Not shouting when you sing forte). • I can sing with a lifted soft palate.
CM.P.NH.3.2 – I can sing in tune with breath support.	• I can sing with soft palate lifted. • I can take a low diaphragmatic breath.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 4: I can perform with technical accuracy and expression.

Proficiency Level: Novice Low (NL)	Benchmark: CM.P.NL.4 – I can speak, chant, sing, and move to demonstrate awareness of beat.
---	--

Indicator	Sample Learning Targets
CM.P.NL.4.1 – I can speak and chant to the beat.	• I can play chanting games. • I can echo chant patterns. • I can pat the beat while I chant.
CM.P.NL.4.2 – I can sing and move to the beat.	• I can play traditional singing games. • I can skip, hop, and jump to the beat.

Proficiency Level: Novice Mid (NM)	Benchmark: CM.P.NM.4 – I can speak, chant, sing, and move to demonstrate awareness of beat, tempo, dynamics, and melodic direction.
---	--

Indicator	Sample Learning Targets
CM.P.NM.4.1 – I can demonstrate different tempo markings when singing and moving to the beat.	• I can demonstrate adagio in a chant while walking to the beat. • I can demonstrate allegro in singing while walking to the beat.
CM.P.NM.4.2 – I can demonstrate dynamic levels when singing and moving to the beat.	• I can sing forte while patting the beat. • I can sing a crescendo while patting the beat.

Proficiency Level: Novice High (NH)	Benchmark: CM.P.NH.4 – I can sing expressively, alone or in groups, matching dynamic levels and responding to the cues of a conductor.
--	---

Indicator	Sample Learning Targets
CM.P.NH.4.1 – I can demonstrate dynamic levels in response to a conductor.	• I can sing forte in response to a conductor's gesture. • I can sing piano in a large ensemble in response to a conductor's gesture. • I can describe dynamics by symbol located in my music score.
CM.P.NH.4.2 – I can respond to a conductor's gradual dynamic cues when singing.	• I can respond to my conductor's cues by singing a crescendo. • I can respond to my conductor's cues by singing a decrescendo.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 5: I can perform using music notation.

Proficiency Level: Novice Low (NL)	Benchmark: CM.P.NL.5 – I can identify music notation symbols representing simple familiar tonal and rhythm patterns and tunes.
---	---

Indicator	Sample Learning Targets
CM.P.NL.5.1 – I can use non-traditional notation to identify pitches in a clef.	- I can use pictures/objects to identify high and low pitches. - I can use my hands to identify so and mi.
CM.P.NL.5.2 – I can identify note values.	- I can identify quarter, eighth, half, and whole notes in a familiar song. - I can identify strong and weak beats in music.
CM.P.NL.5.3 – I can identify simple familiar rhythm patterns with corresponding notation.	- I can match the correct notation with a familiar four-beat rhythm pattern presented to me aurally. - I can select the correct notation to represent a familiar four-beat rhythm pattern presented aurally.
CM.P.NL.5.4 – I can identify simple familiar tonal patterns with corresponding notation.	- I can match the correct notation with a familiar three-pitch tonal pattern presented to me aurally. - I can select the correct notation to represent a familiar three-pitch tonal pattern presented to me aurally.

Proficiency Level: Novice Mid (NM)	Benchmark: CM.P.NM.5 – I can read and perform tonal and rhythmic patterns using music notation.
---	--

Indicator	Sample Learning Targets
CM.P.NM.5.1 – I can sing tonal patterns using a sight-reading system.	- I can sing music examples using solfège and Kodaly. - I can sing so, mi, and la in a music example. - I can sing so, mi, and do in a music example.
CM.P.NM.5.2 – I can identify basic time signatures.	- I can sing music examples in simple meter (2/4, 3/4 and 4/4). - I can identify the meter signature of a familiar song.
CM.P.NM.5.3 – I can sing using eighth, quarter, half, and whole notes and rests.	- I can perform a familiar four-beat rhythm pattern presented in notation. - I can perform a familiar four-beat tonal pattern presented in notation.
CM.P.NM.5.4 – I can sing a variety of tempos in music.	- I can perform accelerando and ritardando in a song. - I can perform sudden tempo changes in a song.

Proficiency Level: Novice High (NH)	Benchmark: D.R.NH.5 – I can read and perform simple unfamiliar and familiar songs using music notation.
--	--

Indicator	Sample Learning Targets
CM.P.NH.5.1 – I can perform simple unfamiliar rhythm patterns using music notation.	- I can chant an unfamiliar four-beat rhythm pattern presented in notation, in a familiar meter. - I can clap an unfamiliar four-beat rhythm pattern presented in notation, in a familiar meter.
CM.P.NH.5.2 – I can perform simple unfamiliar tonal patterns using music notation.	- I can perform so, mi, and la tonal patterns presented in notation, in a familiar tonality. - I can perform so, mi, and do tonal patterns presented in notation, in a familiar tonality.
CM.P.NH.5.3 – I can sing in unison and simple 2-part music.	- I can sing a simple folk song in unison with and without accompaniment. - I can sing in a round or canon.
CM.P.NH.5.4 – I can sing simple patterns in multiple tonalities.	- I can sing pitches in major and minor. - I can sing pitches in pentatonic patterns.

Artistic Process: Responding – I can respond to musical ideas as a performer and listener.

Anchor Standard 6: I can analyze music.

Proficiency Level: Novice Low (NL)	Benchmark: CM.R.NL.6 – I can identify the elements of music, instrument families, and voice types.
---	---

Indicator	Sample Learning Targets
CM.R.NL.6.1 – I can identify rhythm, dynamics, pitch, harmony, tone color, texture and form.	- I can identify high and low pitches. - I can move to show fast and slow tempos in music. - I can demonstrate the steady pulse of music that I hear using body percussion.
CM.R.NL.6.2 – I can identify instrument families in the symphony orchestra.	- I can identify which instrument family is playing the melody. - I can classify instruments into families.
CM.R.NL.6.3 – I can identify different voice types.	- I can use my speaking, calling, whispering and singing voices. - I can recognize male and female voices.

Proficiency Level: Novice Mid (NM)	Benchmark: CM.R.NM.6 – I can identify and apply basic music symbols and terminology.
---	---

Indicator	Sample Learning Targets
CM.R.NM.6.1 – I can identify basic music symbols and terms in written music.	- I can identify and demonstrate the Tanko Bushi. - I can identify and demonstrate movement from the Colonial era.
CM.R.NM.6.2 – I can apply my knowledge of musical symbols and terminology to a performance.	- I can sing a simple song in allegro, andante, and adagio tempos. - I can move to show dynamic changes in music.
CM.R.NM.6.3 – I can identify characteristics of a performance that I like/dislike.	- I can use my own words to describe my favorite part of a musical performance. - I can discuss how I feel when I hear sudden dynamic and tempo changes in music.

Proficiency Level: Novice High (NH)	Benchmark: CM.R.NH.6 – I can identify patterns in music, recognize basic musical forms, and identify criteria of a musical performance.
--	--

Indicator	Sample Learning Targets
CM.R.NH.6.1 – I can recognize patterns in the music that I hear.	- I can identify moments of repetition in music that I hear. - I can identify when a melodic theme returns in a different section of a piece of music.
CM.R.NH.6.2 – I can identify common forms such as call and response, verse and refrain, and ABA.	- I can describe musical differences between the verse and refrain form. - I can recognize and label the A section and B section of a piece of music that I see. - I can recognize the difference between the call and response sections of a song.
CM.R.NH.6.3 – I can identify criteria for a music performance.	- I can evaluate music performances using music terminology. - I can list specific criteria when evaluating music performances.

Artistic Process: Responding – I can respond to musical ideas as a performer and listener.

Anchor Standard 7: I can evaluate music.

Proficiency Level: Novice Low (NL)	Benchmark: CM.R.NL.7 – I can show my personal interest in musical performances of others.
Indicator	Sample Learning Targets
CM.R.NL.7.1 – I can recognize some elements of music, such as loud/soft, fast/slow.	- I can move to show changes in tempo. - I can point up high when I hear high sounds, and point down low when I hear low sounds. - I can use my own words to discuss what I hear in a song.
CM.R.NL.7.2 – I can discuss my preference for a piece of music.	- I can talk about sounds I enjoy in a piece of music. - I can draw a picture showing how a piece of music makes me feel.
Proficiency Level: Novice Mid (NM)	Benchmark: CM.R.NM.7 – I can describe my personal interest in music performances using music terminology.
Indicator	Sample Learning Targets
CM.R.NM.7.1 – I can define basic music terminology using my own words.	- I can identify basic musical terms such soft and loud sounds. - I can describe my feelings about a performance using my own words.
CM.R.NM.7.2 – I can identify characteristics of a performance that I like/dislike.	- I can use my own words to describe my favorite part of a musical performance. - I can discuss how I feel when I hear sudden tempo and dynamic changes in music.
Proficiency Level: Novice High (NH)	Benchmark: CM.R.NH.7 – I can list some criteria to describe my interest in music performances using music terminology.
Indicator	Sample Learning Targets
CM.R.NH.7.1 – I can describe some of the elements of music.	- I can describe the difference between melody and harmony in music. - I can identify pitch and rhythm changes.
CM.R.NH.7.2 – I can identify some criteria for music performance.	- I can describe the tone quality of a singer's voice. - I can describe the choral blend and balance within an ensemble.

Artistic Process: Connecting – I can connect musical ideas and works with personal experience, careers, culture, history, and other disciplines.

Anchor Standard 8: I can examine music from a variety of stylistic and historical periods and cultures.

Proficiency Level: Novice Low (NL)	Benchmark: CM.C.NL.8 – I can recognize musical selections from some cultures and time periods.
---	---

<i>Indicator</i>	<i>Sample Learning Targets</i>
CM.C.NL.8.1 – I can recognize that all cultures perform music.	- I can sing a patriotic song. - I can recognize historical/cultural events in my community where choral music is performed.

Proficiency Level: Novice Mid (NM)	Benchmark: CM.C.NM.8 – I can identify musical selections from a specific culture and a historical time period.
---	---

<i>Indicator</i>	<i>Sample Learning Targets</i>
CM.C.NM.8.1 – I can recognize similar elements of music in a specific culture.	- I can recognize that call and response is a type of form in African-American music. - I can recognize syncopated patterns in Latin music.

Proficiency Level: Novice High (NH)	Benchmark: CM.C.NH.8 – I can identify musical selections from multiple cultures and/or historical time periods.
--	--

<i>Indicator</i>	<i>Sample Learning Targets</i>
CM.C.NH.8.1 – I can identify similar elements of music in different cultures.	- I can sing a song in AB form from America, such as “Yankee Doodle, and find a similar AB form in a song from Australia, such as “Waltzing Matilda.” - I can use technology (YouTube recordings and choral websites) to identify different choral genres.

Artistic Process: Connecting – I can connect musical ideas and works with personal experience, careers, culture, history, and other disciplines.

Anchor Standard 9: I can relate music to other arts disciplines, content areas, and career paths.

Proficiency Level: Novice Low (NL)	Benchmark: CM.C.NL.9 – I can explore choral music concepts among arts disciplines, other content areas, and related careers.
Indicator	Sample Learning Targets
CM.C.NL.9.1 – I can identify the relationship between music and another subject in my school.	- I can sing high and low pitches in “Star Light, Star Bright,” and I can point to high and low images in Van Gogh’s Starry Night. - I can identify rhyming words in a song.
CM.C.NL.9.2 – I can identify and discuss examples of musicians in my community.	- I can discuss the sounds/songs I hear at a football game. - I can list places where I have seen musicians perform. - I can identify musicians in my community (choir director, church singer).
Proficiency Level: Novice Mid (NM)	Benchmark: CM.C.NM.9 – I can recognize choral music concepts among arts disciplines, other content areas, and related careers.
Indicator	Sample Learning Targets
CM.C.NM.9.1 – I can demonstrate a relationship between music and another subject in my school.	- I can count in beats of four while moving to folk songs in 4/4 meter. - I can describe the relationship between sound waves and pitch.
CM.C.NM.9.2 – I can identify life skills necessary for a music career.	- I can describe proper performer and audience behavior for a concert. - I can work with others to improve my performance.
Proficiency Level: Novice High (NH)	Benchmark: CM.C.NH.9 – I can apply choral music concepts to arts disciplines, other content areas, and related careers.
Indicator	Sample Learning Targets
CM.C.NH.9.1 – I can demonstrate and describe the relationship between music and a concept from another subject in my school.	- I can research the history of the Underground Railroad and discuss how this history is reflected in the African-American song, “Follow the Drinking Gourd.” - I can find repeated rhythms (ostinati) in a song, and find repeated stanzas in a poem.
CM.C.NH.9.2 – I can identify specific careers in music.	- I can use an internet search engine to locate arts businesses who employ musicians (such as theaters, music stores, university arts departments, churches). - I can describe music careers of community members.

Intermediate Choral Music Sample Learning Targets

Artistic Process: Creating – I can use the elements of music to communicate new musical ideas.

Anchor Standard 1: I can compose and arrange music.

Proficiency Level: Intermediate Low (IL)	Benchmark: CM.CR.IL.1 – I can arrange a short song for my voice.
---	---

Indicator	Sample Learning Targets
CM.CR.IL.1.1 – I can create a simple tune (monophonic melody) without accompaniment, within specified guidelines.	- I can create an eight-measure melody using pitches from the pentatonic scale. - I can create an eight-measure melody using the pitches do, re, mi, fa, so.
CM.CR.IL.1.2 – I can create a melody using rhythms that are appropriate for the time signature.	- I can embellish my short song using pitches from tonic triad and quarter and eighth notes/rests. - I can create a melody in duple meter. - I can create a melody in triple meter.
CM.CR.IL.1.3 – I can develop a melody using pitches that are appropriate for the tonality.	- I can write an eight-measure melody using pitches from a major scale. - I can write an eight-measure melody using pitches from a minor scale.

Proficiency Level: Intermediate Mid (IM)	Benchmark: CM.CR.IM.1 – I can arrange a short song for two voices, using harmony.
---	--

Indicator	Sample Learning Targets
CM.CR.IM.1.1 – I can develop a simple tune with accompanying parts (homophonic work).	- I can create a melodic ostinato pattern to accompany my melody. - I can create a rhythmic accompaniment on a percussion instrument to accompany my melody.
CM.CR.IM.1.2 – I can develop an original arrangement of a traditional canon or round.	- I can create an original arrangement of a canon for a small ensemble of 2 primary voice parts. - I can write an original round that ends on a tonic triad.
CM.CR.IM.1.3 – I can develop my song using I, IV, and V chord progressions.	- I can provide an eight-measure accompaniment using I and V chord progressions. - I can write a melody over a I, IV, V chord progression.

Proficiency Level: Intermediate High (IH)	Benchmark: CM.CR.IH.1 – I can arrange a short song for an ensemble, demonstrating an understanding of voicing and texture.
--	---

Indicator	Sample Learning Targets
CM.CR.IH.1.1 – I can combine different voices to create various tone colors in my arrangement.	- I can arrange a song for SA voices. - I can arrange a song for SAB voices.
CM.CR.IH.1.2 – I can experiment with changes in tone color, creating variety and contrast through a combination of different voices.	- I can compare and contrast a SSA and SAB arrangements of the same song. - I can compare and contrast SATB and TTBB arrangements of the same song.
CM.CR.IH.1.3 – I can experiment with non-chord tones and chord progressions.	- I can manipulate tones to create a plagal cadence and a perfect authentic cadence. - I can use notation software to arrange phrases and basic chord progressions.

Artistic Process: Creating – I can use the elements of music to communicate new musical ideas.

Anchor Standard 2: I can improvise music.

Proficiency Level: Intermediate Low (IL)	Benchmark: CM.CR.IL.2 – I can improvise simple rhythmic patterns within a given meter.
---	---

Indicator	Sample Learning Targets
CM.CR.IL.2.1 – I can improvise my own simple rhythmic pattern using a neutral syllable.	- I can improvise a four-beat rhythm pattern while patsching a steady beat in 4/4 meter. - I can improvise a six-beat rhythm pattern on a neutral syllable while patsching a steady beat in $\frac{3}{4}$ meter.
CM.CR.IL.2.2 – I can improvise my own simple rhythm patterns using ta-ka-di-mi or a counting system.	- I can improvise a four-beat rhythm pattern using ta-ka-di-mi while patsching a steady beat in 4/4 meter. - I can improvise a six-beat rhythm pattern using ta-ka-di-mi while patsching a steady beat in $\frac{3}{4}$ meter.

Proficiency Level: Intermediate Mid (IM)	Benchmark: CM.CR.IM.2 – I can improvise simple tonal patterns within a given tonality.
---	---

Indicator	Sample Learning Targets
CM.CR.IM.2.1 – I can improvise my own simple tonal patterns on a neutral syllable.	- I can improvise a three-note tonic triad pattern in a major key on a neutral syllable. - I can improvise a three-note dominant triad pattern in a major key on a neutral syllable. - I can improvise a three-note tonic triad pattern in a minor key on a neutral syllable.
CM.CR.IM.2.2 – I can improvise my own simple tonal patterns using solfege.	- I can improvise a three-note tonic triad pattern in a major key on solfege syllables. - I can improvise a three-note dominant triad pattern in a major key on solfege syllables. - I can improvise a three-note tonic triad pattern in a minor key on solfege syllables.

Proficiency Level: Intermediate High (IH)	Benchmark: CM.CR.IH.2 – I can improvise simple melodic phrases.
--	--

Indicator	Sample Learning Targets
CM.CR.IH.2.1 – I can identify chord changes to improvise a short melody.	- I can identify different chord patterns on a staff line. - I can write a I, IV, V chord progression using notation.
CM.CR.IH.2.2 – I can improvise simple melodic phrases that correspond with chord progressions in an unfamiliar song.	- I can improvise a melodic phrase over a given chord progression in a major tonality. - I can improvise a melodic phrase over a given chord progression in a minor tonality. - I can use electronic musical tools to mix or arrange music within a given chord progression.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 3: I can produce a well-developed tone quality.

Proficiency Level: Intermediate Low (IL)	Benchmark: CM.P.IL.3 – I can produce a centered tone in a comfortable tessitura.
---	---

Indicator	Sample Learning Targets
CM.P.IL.3.1 – I can sing with a resonant, centered, and free tone in harmony.	- I can match pitch when I sing a simple round. - I can sing a 2-part song with a centered tone. - I can sing a 2-part song with blended vowel formation between the voice parts.
CM.P.IL.3.2 – I can sing in tune my assigned part with clear tone quality, using breath control and correct posture.	- I can sing the alto part in a SSA arrangement with clear tone quality, breath control, and correct posture. - I can sing the tenor part in a TTB arrangement with clear tone quality, breath control, and correct posture.

Proficiency Level: Intermediate Mid (IM)	Benchmark: CM.P.IM.3 – I can produce a centered tone in some tessituras specific to my vocal range.
---	--

Indicator	Sample Learning Targets
CM.P.IM.3.1 – I can sing my assigned part in tune with appropriate tone quality, resonance, and vocal timbre.	- I can sing ostinati, partner songs, rounds and two-part music while maintaining proper vowel formation, and head voice. - I can sing my assigned part in a cappella music in rehearsal and performance settings. - I can sing ostinati, partner songs, rounds and two-part music with clear tone quality.
CM.P.IM.3.2 – I can sing with a centered tone and a steady tempo.	- I can perform with a centered tone while singing allegro. - I can perform with a centered tone while singing largo.

Proficiency Level: Intermediate High (IH)	Benchmark: CM.P.IH.3 – I can produce a centered tone in most tessituras specific to my vocal range.
--	--

Indicator	Sample Learning Targets
CM.P.IH.3.1 – I can sing 2- and 3-part songs with centered tone quality, in tune, while demonstrating dynamic changes.	- I can sing two- and three-part music, maintaining correct intonation, breath support, and vocal timbre. - I can demonstrate appropriate diction by articulating clarity of consonants and purity of vowels. - I can sing forte without shouting.
CM.P.IH.3.2 – I can sing two- and three-part songs with centered tone quality, in tune, while demonstrating articulation changes.	- I can sing staccato in a two part song with a centered tone quality. - I can perform an accent in a three-part song with a centered tone quality.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 4: I can perform with technical accuracy and expression.

Proficiency Level: Intermediate Low (IL)	Benchmark: CM.P.IL.4 – I can sing expressively with appropriate dynamics and phrasing.
---	---

Indicator	Sample Learning Targets
CM.P.IL.4.1 – I can sing, observing a variety of dynamic markings in songs.	- I can sing a crescendo and a decrescendo notated in music. - I can sing a sforzando.
CM.P.IL.4.2 – I can sing, observing phrasing suggestions and markings in music.	- I can observe legato markings in music. - I can observe a tenuto marking in music.

Proficiency Level: Intermediate Mid (IM)	Benchmark: CM.P.IM.4 – I can sing expressively with appropriate dynamics, phrasing, and interpretation.
---	--

Indicator	Sample Learning Targets
CM.P.IM.4.1 – I can interpret a conductor’s dynamic and phrasing cues when singing.	- I can observe my conductor’s cue to lift and breathe in a phrase of music. - I can observe my conductor’s cue to observe a fermata.
CM.P.IM.4.2 – I can sing, observing phrasing markings and breathing appropriately alone and in groups.	- I can observe a breath mark when notated in my music. - I can stagger breathe in a long phrase with other singers in my section.

Proficiency Level: Intermediate High (IH)	Benchmark: CM.P.IH.4 – I can sing while interpreting my conductor’s cues in order to perform with expression and technical accuracy.
--	---

Indicator	Sample Learning Targets
CM.P.IH.4.1 – I can interpret a conductor’s gesture with rhythmic and melodic precision.	- I can interpret my conductor’s cues to sing with accurate rhythmic division and subdivision of beat. - I can interpret my conductor’s gesture to balance other voice parts in my ensemble.
CM.P.IH.4.2 – I can interpret a conductor’s dynamic, articulation, and phrasing cues.	- I can observe my director’s cues to sing with marcato. - I can sing phrases of irregular length by following my conductor's cues.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 5: I can perform using music notation.

Proficiency Level: Intermediate Low (IL)	Benchmark: CM.P.IL.5 – I can identify music notation symbols representing an expanded set of tonal, rhythmic, technical, and expressive ideas.
---	---

Indicator	Sample Learning Targets
CM.P.IL.5.1 – I can identify sharps, flats, naturals, and simple key signatures.	- I can identify basic key signatures and locate do on the staff. - I can identify accidentals in my score.
CM.P.IL.5.2 – I can sight-read stepwise tonic (do, re, mi, fa, so) patterns and simple meter-based (2/4/, 3/4/, 4/4) rhythmic patterns.	- I can use numbers, rhythm syllables, or count singing to sight-read rhythms for my voice part. - I can use numbers, tonal syllables, or count singing to sight-read pitches for my voice part.
CM.P.IL.5.3 – I can identify advanced note values and time signatures that represent syncopation and smaller beat subdivisions in my music.	- I can identify and count syncopated rhythm patterns. - I can identify and count sixteenth note patterns.
CM.P.IL.5.4 – I can identify expressive markings in my music.	- I can label dolce markings in my music. - I can label cantabile markings in my music.

Proficiency Level: Intermediate Mid (IM)	Benchmark: CM.P.IM.5 – I can perform at sight simple unfamiliar musical works.
---	---

Indicator	Sample Learning Targets
CM.P.IM.5.1 – I can perform at sight simple unfamiliar musical works with accurate pitches.	- I can read a two-part music score. - I can use solfege to read two-part songs including skips of tonic triad.
CM.P.IM.5.2 – I can sight-read using reading systems such as ta-ka-di-mi, Gordon, count singing, and neutral syllables to unfamiliar melodies with tonic triad skips.	- I can read rhythm patterns including basic divided beat in my music using reading systems (ta-ka-di-mi, Gordon syllables etc.). - I can read tonal patterns including tonic triad skips using solfege.
CM.P.IM.5.3 – I can apply basic tempo markings in my music.	- I can read a rhythmic passage and apply the term adagio. - I can sing a melodic phrase and apply the term moderato.
CM.P.IM.5.4 – I can apply expressive markings in my music.	- I can sing a melodic passage with dolce expression. - I can sing cantabile in a melodic passage.

Proficiency Level: Intermediate High (IH)		Benchmark: CM.P.IH.5 – I can use a system to fluently sight-read moderately complex melodies.
<i>Indicator</i>		<i>Sample Learning Targets</i>
CM.P.IH.5.1 – I can perform at sight moderately complex unfamiliar musical works with accurate pitches.		• I can read a three-part music score. • I can use solfege to read three-part music including skips of tonic and dominant triads.
CM.P.IH.5.2 – I can identify intermediate note values and time signatures.		• I can identify rhythm including extension dots in music notation software. • I can identify rhythm patterns using compound meter in music notation software.
CM.P.IH.5.3 – I can apply intermediate tempo markings in my music.		• I can perform a rhythmic passage and apply the term prestissimo. • I can perform a melodic phrase and apply the term con brio.
CM.P.IH.5.4 – I can apply advanced expressive markings in my music.		• I can sing a melodic passage with bel canto expression. • I can sing a melodic passage with gracioso expression.

Artistic Process: Responding – I can respond to musical ideas as a performer and listener.

Anchor Standard 6: I can analyze music.

Proficiency Level: Intermediate Low (IL)	Benchmark: CM.R.IL.6 – I can describe how the elements of music are used to communicate ideas and evoke emotional responses in myself and others.
Indicator	Sample Learning Targets
CM.R.IL.6.1 – I can explain how music elements are used to communicate ideas.	- I can explain why a composer chose to use certain dynamic and tempo markings in a piece of music. - I can explain why the Armed Forces Medley is in 4/4 time. - I can explain why a sea chantey or work song has a strong driving beat.
CM.R.IL.6.2 – I can describe how the elements of music affect the mood of a song.	- I can talk about the effect of a minor melody on my emotional response to a piece of music. - I can explain why a lullaby is sung softly and slowly.
CM.R.IL.6.3 – I can use the elements of music to describe my emotional response to a music performance.	- I can discuss vocal timbre and how it affects the mood of a song. - I can critically listen to music performances and use the elements of music to describe my opinion.
Proficiency Level: Intermediate Mid (IM)	Benchmark: CM.R.IM.6 – I can identify and explain how the elements of music are used in a variety of genres to determine my personal preferences.
Indicator	Sample Learning Targets
CM.R.IM.6.1 – I can identify how the melody, harmony, rhythm, timbre, texture, form, and expressive elements are different in varying genres of music.	- I can describe how harmony is different in jazz music as opposed to hip-hop music. - I can describe how the use of the elements of music can be used to determine a specific genre.
CM.R.IM.6.2 – I can describe common elements found in various genres of music.	- I can find a 12-bar blues progression in a Rock and Roll song from the 1950s. - I can find examples of Improvisation in bluegrass and rap music.
CM.R.IM.6.3 – I can use the elements of music to describe why I like particular genres.	- I can critically listen to different genres of music and use the elements of music to explain which genres are my favorite. - I can compare and contrast two genres of music.
Proficiency Level: Intermediate High (IH)	Benchmark: CM.R.IH.6 – I can evaluate a performance and offer constructive suggestions for improvement using provided criteria.
Indicator	Sample Learning Targets
CM.R.IH.6.1 – I can identify advanced musical symbols, key signatures, and complex meter.	- I can identify articulation marks, ornaments. - I can identify key signatures, accidentals, as they appear in music.
CM.R.IH.6.2 – I can explain why advanced musical symbols, key signatures, and complex meter are used in music.	- I can explain how tonality is used to affect the mood of a song. - I can explain how meter and modulation is used to affect the mood of a song.
CM.R.IH.6.3 – I can use the elements of music to offer suggestions for improvement.	- I can listen to a recording of an ensemble and critique vocal technique. - I can use a recording device to complete a self-critique.

Artistic Process: Responding – I can respond to musical ideas as a performer and listener.

Anchor Standard 7: I can evaluate music.

Proficiency Level: Intermediate Low (IL)	Benchmark: CM.R.IL.7 – I can describe the quality of music performances using provided criteria.
---	---

Indicator	Sample Learning Targets
CM.R.IL.7.1 – I can define all the elements of music.	- I can name all of the elements of music. - I can provide specific details about the different elements of music.
CM.R.IL.7.2 – I can describe the characteristics of a quality performance using musical terms.	- I can listen to music performances to determine if an ensemble maintained good intonation. - I can listen to music performances to determine if an ensemble maintained good balance and blend.

Proficiency Level: Intermediate Mid (IM)	Benchmark: CM.R.IM.7 – I can describe my evaluation of a performance to others.
---	--

Indicator	Sample Learning Targets
CM.R.IM.7.1 – I can identify specific criteria I use when I critique others’ performances.	- I can identify criteria to create a rubric for my performance and the performance of others. - I can discuss with others which specific characteristics of their performance needed improvement.
CM.R.IM.7.2 – I can use the elements of music to evaluate a composition.	- I can select criteria for a rubric to assess a choral composition. - I can use the elements of music to describe the anticipated level of difficulty of a choral composition.

Proficiency Level: Intermediate High (IH)	Benchmark: CM.R.IH.7 – I can describe the quality of my performances and my compositions.
--	--

Indicator	Sample Learning Targets
CM.R.IH.7.1 – I can compare my performance to the performance of others.	- I can compare my own performance to the performance of others using rubric-based feedback from an adjudicator at a county, region, or state festival. - I can use a recording provided by an adjudicator at a county, region, or state festival to compare my performance to the performance of others.
CM.R.IH.7.2 – I can use the elements of music to evaluate my performance or the performance of others.	- I can use a rubric to evaluate my own performance. - I can use a rubric to evaluate the performance of others and provide feedback.

Artistic Process: Connecting – I can connect musical ideas and works with personal experience, careers, culture, history, and other disciplines.

Anchor Standard 8: I can examine music from a variety of stylistic and historical periods and cultures.

Proficiency Level: Intermediate Low (IL)	Benchmark: CM.C.IL.8 – I can examine relationships among musical selections from multiple cultures and/or historical time periods.
Indicator	Sample Learning Targets
CM.C.IL.8.1 – I can examine music from multiple cultures and time periods.	- I can compare and contrast two songs from different time periods, such as tight harmonies in “Boogie Woogie Bugle Boy,” by the Andrews Sisters in the 1940s, to single melodic line in “Big Yellow Taxi,” by Joni Mitchell in the 1970s. - I can compare and contrast a classical piece from an oratorio with a modern octavo written by a contemporary composer. - I can use music terms to compare the stylistic differences in a classical choir and modern choir.
Proficiency Level: Intermediate Mid (IM)	Benchmark: CM.C.IM.8 – I can research the role of music within a specific culture or historical time period and present what I discovered.
Indicator	Sample Learning Targets
CM.C.IM.8.1 – I can research a specific culture/time period and perform a song from that culture/time period.	- I can research a composer in music history and perform his/her work in the style pertaining to that time period. - I can research the role of the “Star Spangled Banner” in various settings and time periods since it was adopted as our National Anthem in 1931. - I can read an informational text and perform a song from that time period.
Proficiency Level: Intermediate High (IH)	Benchmark: CM.C.IH.8 – I can modify a musical work using characteristics from a culture or time period.
Indicator	Sample Learning Targets
CM.C.IH.8.1 – I can change a musical work using the elements of music from a culture or time period.	- I can change the interpretation of a Bach Chorale by adding elements of jazz music. - I can change the interpretation of a spiritual by adding elements of a classical style.

Artistic Process: Connecting – I can connect musical ideas and works with personal experience, careers, culture, history and other disciplines.

Anchor Standard 9: I can relate music to other arts disciplines, content areas, and career paths.

Proficiency Level: Intermediate Low (IL)	Benchmark: CM.C.IL.9 – I can explore a range of skills shared among arts disciplines and other content areas and how they can be applied to a career in music.
---	---

Indicator	Sample Learning Targets
CM.C.IL.9.1 – I can apply music concepts to other arts disciplines and content areas.	- I can compare and contrast the elements of music to the elements and principles of art. - I can perform a choral piece based on a piece of creative writing, such as “Inscription of Hope,” and then change the dynamics of the piece.
CM.C.IL.9.2 – I can demonstrate and describe the skills needed for careers in music.	- I can research skills needed for a variety of music careers. - I can investigate and report about music careers in SC.

Proficiency Level: Intermediate Mid (IM)	Benchmark: CM.C.IM.9 – I can recognize specific skills shared among arts disciplines and other content areas and how they can be applied to a career in music.
---	---

Indicator	Sample Learning Targets
CM.C.IM.9.1 – I can examine the relationship between music and specific content from another arts discipline and content area.	- I can sing two- and three-part harmony, and create ways to display layering or thicker texture in arts classes (for example, making a quilt square for a class project). - I can examine the role of music in theatre. - I can examine the role of music in dance.
CM.C.IM.9.2 – I can examine the educational requirements needed for a variety of careers in music.	- I can name careers in music and research the requirements for the chosen career. - I can examine the requirements of a music producer. - I can identify college degree programs for music therapy.

Proficiency Level: Intermediate High (IH)	Benchmark: CM.C.IH.9 – I can analyze the tools, concepts, and materials used among arts disciplines and other content areas and how they are used in music careers.
--	--

Indicator	Sample Learning Targets
CM.C.IH.9.1 – I can apply concepts from other arts disciplines and content areas to my music.	- I can use the elements of theatre to add expressive qualities to my performance of a Broadway song. - I can use the elements of dance to choreograph a movement sequence for a choral work.
CM.C.IH.9.2 – I can research skills needed for various music careers.	- I can interview a person in an arts field to discover the music skills needed for that job. - I can research topics about careers in music that interest me.

Advanced Choral Music Sample Learning Targets

Artistic Process: Creating – I can use the elements of music to communicate new musical ideas.

Anchor Standard 1: I can arrange and compose music.

Proficiency Level: Advanced Low (AL)	Benchmark: CM.CR.AL.1 – I can describe how I use melody, rhythm, and harmony to compose or arrange a work for a specific purpose.
Indicator	Sample Learning Targets
CM.CR.AL.1.1 – I can arrange melodic themes for specific purposes, using arrangement and compositional techniques.	- I can use diminution, retrograde, fragmentation, augmentation, permutation to arrange a composition. - I can arrange a melody for a specific holiday.
CM.CR.AL.1.2 – I can use compositional techniques to compose works in a given musical form.	- I can explain common music forms, (for example: verse-refrain, AB, ABA). - I can use the circle of fifths to compose a work in complementary keys.
CM.CR.AL.1.3 – I can compose short compositions in major and minor keys.	- I can use a poem to create a sixteen-measure composition in a major key. - I can write a sixteen-measure composition in a minor key to accompany a dance.
Proficiency Level: Advanced Mid (AM)	Benchmark: CM.CR.AM.1 – I can collaborate with others to compose or arrange a musical work for a specific purpose.
Indicator	Sample Learning Targets
CM.CR.AM.1.1 – I can sing in ensembles, working with others to develop ideas as we compose or arrange a composition.	- I can work with others to create a multi-movement work. - I can use technology to collaborate with team members while composing/arranging a composition.
CM.CR.AM.1.2 – I can work with others to analyze arrangements and original compositions for improvements.	- I can use a recording to analyze the arrangements and original compositions of my peers for improvement. - I can use multiple recordings of my composition, in order to compare and contrast qualities of the performance areas that need improvement.
CM.CR.AM.1.3 – I can compose an original composition in four-part chorale style.	- I can write an SATB arrangement of a traditional folk song. - I can use traditional voice leading composition techniques.
Proficiency Level: Advanced High (AH)	Benchmark: CM.CR.AH.1 – I can compose short, original musical ideas and works using all the elements of music for a specific purpose.
Indicator	Sample Learning Targets
CM.CR.AH.1.1 – I can create musical ideas and works using chord progressions and modulations.	- I can compose a four-part choral piece in the style of a Bach Chorale utilizing appropriate cadences and chord progressions. - I compose in sonata form transforming a piece through exposition, development and recapitulation.
CM.CR.AH.1.2 – I can use characteristic forms of music to create a choral composition for a specific purpose.	- I can use verse and refrain form to compose a traditional hymn. - I can use ABA form to compose a popular-contemporary style song.
CM.CR.AH.1.3 – I can compose a choral composition with a variety of expressive devices.	- I can use tempo to enhance expression in a composition. - I can use dynamics to enhance expression in a composition. - I can use articulation to enhance expression in a composition.

Artistic Process: Creating – I can use the elements of music to communicate new musical ideas.

Anchor Standard 2: I can improvise music.

Proficiency Level: Advanced Low (AL)	Benchmark: CM.CR.AL.2 – I can perform a brief improvisation given a chord progression and meter.
---	---

Indicator	Sample Learning Targets
CM.CR.AL.2.1 – I can improvise a short passage using only a chord progression.	- I can use passing tones, and other non-harmonic tones to improvise a short passage over a given chord progression in major tonality. - I can use passing tones, and other non-harmonic tones to improvise a short passage over a given chord progression in minor tonality.
CM.CR.AL.2.2 – I can improvise a short passage in an established meter.	- I can use rhythmic variations to improvise a solo in 6/8 meter. - I can use melodic variations to improvise a solo in cut-time.

Proficiency Level: Advanced Mid (AM)	Benchmark: CM.CR.AM.2 – I can perform an improvisation given a motive, chord progression, and meter.
---	---

Indicator	Sample Learning Targets
CM.CR.AM.2.1 – I can perform an improvisation on a given motive.	- I can use rhythmic variation, including augmentation and diminution, to improvise on a given motive. - I can use passing tones and use non-harmonic tones to improvise on a given motive.
CM.CR.AM.2.2 – I can improvise an extended passage using only a chord progression.	- I can use rhythmic variations, passing tones, and other on-harmonic tones to improvise an extended passage given a chord progression. - I can improvise an extended melody over a repeated chord progression. - I can use rhythmic variations to improvise a solo in duple (such as 2/4 or 4/4) and triple (such as 6/8 meter).

Proficiency Level: Advanced High (AH)	Benchmark: CM.CR.AH.2 – I can perform an extended improvisation with freedom and expression featuring motivic development within a given tonality, meter, and style.
--	---

Indicator	Sample Learning Targets
CM.CR.AH.2.1 – I can improvise an extended unaccompanied solo within a given tonality, meter, and style.	- I can improvise a cadenza. - I can incorporate a composer's melodic and rhythmic motives into my performance.
CM.CR.AH.2.2 – I can improvise freely within a given tonality, meter, and style, responding to aural cues from other members of an ensemble.	- I can improvise a solo incorporating and responding to musical gestures/ideas as performed by another member of my ensemble. - I can use electronic musical tools to mix or arrange or improvise music within a given chord progression.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 3: I can produce a well-developed tone quality.

Proficiency Level: Advanced Low (AL)	Benchmark: CM.P.AL.3 – I can produce a well-developed tone in tessituras specific to my vocal range.
---	---

Indicator	Sample Learning Targets
CM.P.AL.3.1 – I can sing with a well-developed tone, some 3- and 4-part songs, demonstrating balance and intonation, by adjusting my voice to conductor’s cues.	- I can sing a piece of music maintaining correct balance and intonation by making adjustments as needed. - I can sing in a quartet while maintaining balance and intonation within the ensemble.
CM.P.AL.3.2 – I can sing with a well-developed tone, incorporating all musical symbols, tempo, and expressive indications.	- I can sing with a well-developed tone, while singing “Praise His Holy Name” by Keith Hampton maintaining technique, dynamics, and tempo, adjusting as needed. - I can perform Mozart’s Requiem with an orchestra while observing the expressive indications of the Classical style.

Proficiency Level: Advanced Mid (AM)	Benchmark: CM.P.AM.3 – I can consistently produce a well-developed, vibrant tone across the required range of my voice.
---	--

Indicator	Sample Learning Targets
CM.P.AM.3.1 – I can sing alone and within a 3- and 4-part ensemble, singing with well-developed tone quality while maintaining balance and intonation.	- I can sing in an ensemble “City Called Heaven” by Moses Hogan giving expression while maintaining sensitivity to the vocal solo line. - I can prepare a vocal solo for a festival, scholarship audition or competitive event.
CM.P.AM.3.2 – I can sing with well-developed tone quality and increased vocal technique.	- I can sing in an ensemble “Elijah Rock” arranged by Emerson with well-developed tone, making adjustments as needed. - I can adjust my tone quality to match the stylistic demands of an aria or jazz ballad.

Proficiency Level: Advanced High (AH)	Benchmark: CM.P.AH.3 – I can adjust tone color/timbre in response to stylistic demands and the musical needs of an ensemble.
--	---

Indicator	Sample Learning Targets
CM.P.AH.3.1 – I can manipulate the tone quality of my voice to reflect the stylistic demands of a piece of music.	- I can sing “O Fortuna” from Orff’s “Carmina Burana” making adjustments in tone quality as needed. - I can sing “Sleep” by Eric Whitacre and demonstrate straight, pure tone singing.
CM.P.AH.3.2 – I can sing in a variety of languages with well-developed tone quality, making needed adjustments in vocal technique.	- I can sing “Esto les Digo” by Kinley Lange using correct vocal technique with and without accompaniment. - I can perform a German art song.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 4: I can perform with technical accuracy and expression.

Proficiency Level: Advanced Low (AL)	Benchmark: CM.P.AL.4 – I can sing with increased fluency and expression a varied repertoire/genre of choral music.
---	---

Indicator	Sample Learning Targets
CM.P.AL.4.1 – I can sing with rhythmic and melodic precision music from diverse genres.	- I can apply swing style to a piece of jazz music. - I can sing polyphonic entrances in music with accuracy.
CM.P.AL.4.2 – I can sing observing dynamics, articulation, and phrasing, in the style of the music.	- I can perform a Classical piece of music with appropriate dynamics, articulations and phrases. - I can perform a Baroque piece of music with appropriate dynamics, articulation and phrases.

Proficiency Level: Advanced Mid (AM)	Benchmark: CM.P.AM.4 – I can sing with increased fluency and expression in small and large ensembles a varied repertoire/genre of choral music.
---	--

Indicator	Sample Learning Targets
CM.P.AM.4.1 – I can interpret a conductor’s gestures in a varied repertoire of music.	- I can interpret the phrasing gesture of my conductor in a traditional madrigal. - I can interpret the dynamic gesture of my conductor in sforzando at the end of a spiritual.
CM.P.AM.4.2 – I can interpret a conductor’s gestures appropriate to the genre.	- I can interpret the gestures of my conductor that are specific to jazz music as an ensemble singer. - I can interpret the gestures of my conductor to balance my voice part in a tone cluster of pitches.

Proficiency Level: Advanced High (AH)	Benchmark: CM.P.AH.4 – I can sing with increased fluency and expression from memory varied repertoire/genres of choral music.
--	--

Indicator	Sample Learning Targets
CM.P.AH.4.1 – I can enhance the expressive quality of my performance through singing from memory.	- I can interpret the gestures of my conductor while performing a South African Traditional Folk song from memory as an ensemble singer. - I can perform a recitative from the Classical period.
CM.P.AH.4.2 – I can sing a cappella vocal selections from memory.	- I can memorize the technical demands of an a Capella piece of music as an ensemble singer. - I can use a recording device to assess myself singing an a Capella selection from memory.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 5: I can perform using music notation.

Proficiency Level: Advanced Low (AL)	Benchmark: CM.P.AL.5 – I can perform at sight complex unfamiliar musical works with accuracy.
---	--

Indicator	Sample Learning Targets
CM.P.AL.5.1 – I can perform at sight complex unfamiliar musical works with accurate pitches.	- I can sight-sing an assigned part of the Schubert Mass in G with accurate pitches and rhythms. - I can sight-sing an assigned part of the Rutter Gloria with accurate pitches and rhythms.
CM.P.AL.5.2 – I can sight-read using a variety of reading systems (ta-ka-di-mi and Gordon, count singing, neutral syllables) in my music.	- I can read rhythmic patterns including subdivision of the beat in music using reading systems (takadimi, Gordon syllables etc.). - I can read rhythmic patterns including borrowed division of beat in music using reading systems.
CM.P.AL.5.3 – I can identify the use of advanced tempo markings in my music.	- I can identify a composer's selection of a specific tempo marking in a piece of music. - I can define advanced tempo markings in a choral work.
CM.P.AL.5.4 – I can identify technical, expressive, and formal markings in my music.	- I can identify “Over the Rainbow” as AABA form and the effect on performance expression. - I can identify the need for embellishments in the return of the A section of a Da Capo aria.

Proficiency Level: Advanced Mid (AM)	Benchmark: CM.P.AM.5 – I can perform at sight complex unfamiliar musical works with accuracy and appropriate expression/interpretation.
---	--

Indicator	Sample Learning Targets
CM.P.AM.5.1 – I can perform at sight complex unfamiliar musical works with correction articulation.	- I can perform my voice part in a SSAATTBB piece of choral music. - I can perform a complex line of vocal percussion.
CM.P.AM.5.2 – I can identify advanced note values and time signatures that represent smaller beat subdivisions in my music.	- I can perform rhythmic patterns including compound meter with accuracy. - I can perform with accuracy subdivision of beat in music using reading systems.
CM.P.AM.5.3 – I can analyze the use of advanced tempo markings in my music.	- I can analyze composer's selection of a specific tempo marking in a piece of music. - I can analyze advanced tempo markings to apply to my performance of a choral work.
CM.P.AM.5.4 – I can analyze the technical, expressive, and formal markings in my music.	- I can explain the use of fugal form in the Bach Magnificat and the effect on performance expression. - I can apply embellishments in the return of the A section of a Da Capo aria.

Proficiency Level: Advanced High (AH)		Benchmark: CM.P.AH.5 – <i>I can perform at sight complex unfamiliar musical works with accuracy, appropriate expression/interpretation, and fluency.</i>
Indicator		Sample Learning Targets
CM.P.AH.5.1 – I can perform at sight complex unfamiliar works with fluency.		• I can independently perform my part in the Faure Requiem with accuracy. • I can follow the direction of the stems to determine my vocal line in a closed score.
CM.P.AH.5.2 – I can perform advanced values and time signatures that represent syncopation and smaller beat subdivisions in my music.		• I can perform advanced rhythmic and tonal patterns using music notation. • I can perform syncopation and smaller beat subdivisions using music notation.
CM.P.AH.5.3 – I can justify the use of advanced tempo markings in my music.		• I can justify composer's selection of a specific tempo marking in a piece of music. • I can justify the use of advanced tempo markings in a choral work.
CM.P.AH.5.4 – I can justify the technical, expressive, and formal markings in my music.		• I can perform the Faure Requiem with appropriate performance expression. • I can justify and perform embellishments in the return of the A section of a Da Capo aria.

Artistic Process: Responding – I can respond to musical ideas as a performer and listener.

Anchor Standard 6: I can analyze music.

Proficiency Level: Advanced Low (AL)	Benchmark: CM.R.AL.6 – I can analyze a composition or performance and offer constructive suggestions for improvement using provided criteria.
---	--

Indicator	Sample Learning Targets
CM.R.AL.6.1 – I can identify forms used in varying cultures and historical periods.	- I can explain the components of sonata form. - I can describe how sonata form differs in symphonic works versus instrumental works. - I can describe how various forms have evolved over time.
CM.R.AL.6.2 – I can describe stylistic qualities of music from different cultures and time periods.	- I can listen to music from different time periods and describe the differences in their styles. - I can identify an instrumental, expressive, and tonal quality that makes music from a specific culture unique. - I can list qualities of music from various historical periods.
CM.R.AL.6.3 – I can describe stylistic qualities of music from different historical periods and cultures and offer suggestions for improvement of my performance.	- I can describe stylistic qualities of music from the Medieval time period. - I can describe stylistic qualities of music from the Irish culture.

Proficiency Level: Advanced Mid (AM)	Benchmark: CM.R.AM.6 – I can analyze and critique compositions and performances from a variety of genres and time periods using personally developed criteria.
---	---

Indicator	Sample Learning Targets
CM.R.AM.6.1 – I can describe characteristics of a variety of musical forms.	- I can explain the characteristics of musical forms and how they are similar and different. - I can describe how a particular form appears in different genres of music. - I can compare and contrast characteristics of a variety of musical forms and describe the way these forms appear in compositions from varying genres and styles.
CM.R.AM.6.2 – I can identify key signature changes and modulations in relation to form.	- I can explain how modulations affect harmonic structure. - I can describe how a modulation bridges between sections in sonata form. - I can explain how modulations and tonality unify a musical work.
CM.R.AM.6.3 – I can describe stylistic qualities of music from different historical periods and how they apply to my instrument.	- I can apply stylistic qualities of music from the Medieval time period to my performance. - I can apply stylistic qualities of Irish music to my performance.

Proficiency Level: Advanced High (AH)		Benchmark: CM.R.AH.6 – <i>I can justify my criteria for evaluating musical works and performances based on personal and collaborative research.</i>
Indicator		Sample Learning Targets
CM.R.AH.6.1 – I can justify my interpretation of a musical work based on the elements of music.		• I can identify harmonic structure of the music I hear and perform. • I can describe how harmonic structure changes the mood of a piece of music. • I can identify specific performance decisions of different performers. • I can describe how performance decisions highlight the form and harmonic structure set forth by the composer.
CM.R.AH.6.2 – I can justify the performance decisions in a variety of musical works.		• I can justify my performance decisions based on my analysis of the elements of music and their use in the appropriate historical period. • I can create a presentation based on my analysis of the elements of music and their use in a specific historical period.
CM.R.AH.6.3 – I can justify my evaluation of musical works from different historical periods and cultures based on my personal and collaborative research.		• I can justify performance choices in a Medieval chant based on my personal and collaborative research. • I can justify my performance choices in an Irish song based on my personal and collaborative research.

Artistic Process: Responding – I can respond to musical ideas as a performer and listener.

Anchor Standard 7: I can evaluate music.

Proficiency Level: Advanced Low (AL)	Benchmark: CM.R.AL.7 – I can analyze performances and compositions, offering suggestions for improvement using provided criteria.
Indicator	Sample Learning Targets
CM.R.AL.7.1 – I can communicate feedback for personal performances and compositions.	- I can listen to my recorded performance using a technological device. - I can complete a rubric and evaluate my own composition. - I can formulate constructive feedback for my own personal performances using the elements of music as the basis for criteria of evaluation.
CM.R.AL.7.2 – I can present my evaluation of a formal or informal performance.	- I can evaluate and present feedback on the performance of others. - I can evaluate and present feedback on the compositions of others. - I can formulate feedback rubric for the performance of others using the elements of music as the basis for criteria of evaluation.
Proficiency Level: Advanced Mid (AM)	Benchmark: CM.R.AM.7 – I can analyze and critique compositions and performances using personally developed criteria.
Indicator	Sample Learning Targets
CM.R.AM.7.1 – I can analyze personal compositions and provide criteria for improvement.	- I can provide criteria for improvement based on composition rules by developing a self-assessment rubric. - I can participate in a Skype or FaceTime with members of my choir, interacting with another choir and critiquing each other's performance of a similar song.
CM.R.AM.7.2 – I can analyze performances and provide criteria for improvement.	- I can analyze personal performances and those of others using a technological device. - I can provide criteria for improvement of my personal performances and those of others by creating a rubric based on the elements of music.
Proficiency Level: Advanced High (AH)	Benchmark: CM.R.AH.7 – I can justify my criteria for evaluating musical works and performances based on personal and collaborative research.
Indicator	Sample Learning Targets
CM.R.AH.7.1 – I can explain criteria used for evaluation.	- I can develop criteria for the evaluation of music works and performances. - I can explain how the criteria for the evaluation of music works and performances were developed.
CM.R.AH.7.2 – I can justify artistic decisions used in compositions and performances.	- I can determine what artistic elements are used in a music composition. - I can discuss why the artistic elements are important to that particular piece of music.

Artistic Process: Connecting – I can connect musical ideas and works with personal experience, careers, culture, history, and other disciplines.

Anchor Standard 8: I can examine music from a variety of stylistic and historical periods and cultures.

Proficiency Level: Advanced Low (AL)	Benchmark: CM.C.AL.8 – I can examine contemporary musical works to determine the influence of historical traditions.
Indicator	Sample Learning Targets
CM.C.AL.8.1 – I can explain specific = historical traditions and infuse these ideas into my music.	- I can recognize historical influences in George Frederic Handel’s classical music. - I can scat several measures of a jazz piece and discuss why I made specific choices in my improvisation.
Proficiency Level: Advanced Mid (AM)	Benchmark: CM.C.AM.8 – I can analyze a diverse repertoire of music from a historical time period.
Indicator	Sample Learning Targets
CM.C.AM.8.1 – I can select musical elements in contemporary music that reflect historical influences.	- I can research the Classical elements of music found in John Rutter’s “For the Beauty of the Earth.” - I can listen for specific music elements in a choral work and decide which composer and/or time period the piece represents.
Proficiency Level: Advanced High (AH)	Benchmark: CM.C.AH.8 – I can examine and perform music based on historical contributions.
Indicator	Sample Learning Targets
CM.C.AH.8.1 – I can use historical contributions to justify my musical choices.	- I can justify why a particular octavo based on an American folk song (such as “Shenandoah”) is often chosen for All-State competition (using musical terms such as rhythm, melody, dynamics, form, tempo, etc.) - I can justify the historical contributions of the American Spiritual.

Artistic Process: Connecting – I can connect musical ideas and works with personal experience, careers, culture, history and other disciplines.

Anchor Standard 9: I can relate music to other arts disciplines, content areas, and career paths.

Proficiency Level: Advanced Low (AL)	Benchmark: CM.C.AL.9 – I can apply concepts among arts disciplines and other content areas to choral music and analyze how my interests and skills will prepare me for a career.
---	---

Indicator	Sample Learning Targets
CM.C.AL.9.1 – I can explain ideas from other arts disciplines and content areas through music.	- I can analyze the lyrics of a choral work and find a painting or drawing which reflects the lyrics. - I can research the Flamenco and the use of castanets in the dance and performance of “El Vito” by Jodi Jensen.
CM.C.AL.9.2 – I can describe traditional and emerging careers in music.	- I can identify the skills, training, and education necessary to pursue a career in music education. - I can identify the skills, training and education necessary to pursue a career in music therapy.

Proficiency Level: Advanced Mid (AM)	Benchmark: CM.C.AM.9 – I can explain how economic conditions, values, and location influence music and the need for music-related careers.
---	---

Indicator	Sample Learning Targets
CM.C.AM.9.1 – I can explain how my artistic choices are influenced by social values.	- I can explain the connections between the Vietnam War, political/social unrest and the music of the era. - I can explain the connections between the poetry of Langston Hughes, the art of William H. Johnson and Jazz music.
CM.C.AM.9.2 – I can pursue opportunities that will lead me to a career in music.	- I can conduct a survey comparing the number of arts careers available in rural, suburban and urban areas. - I can job shadow a professional in the music business industry. - I can identify college programs in choral music and compare them to other music degrees.

Proficiency Level: Advanced High (AH)	Benchmark: CM.C.AH.9 – I can research societal and political issues as they relate to other arts and content areas and apply to my role as a musician.
--	---

Indicator	Sample Learning Targets
CM.C.AH.9.1 – I can analyze complex ideas that influence my artistic perspective and creative work.	- I can analyze conflict and resolution during different time periods of the United States and the effect on popular music. - I can analyze the effect of mass genocide and the performance of the piece “Prayer of the Children” by Kurt Bestor.
CM.C.AH.9.2 – I can research my personal career choices in the arts.	- I can conduct a survey, (using my digital device), comparing the number of arts careers available in a particular region of a country to arts careers available in my community. - I can personally interview or Skype/FaceTime local and national leaders in the music industry.

References

- Catterall, J. S., Dumais, S. A., & Hampden-Thompson, G. (2012). *The arts and achievement in at-risk youth: Findings from four longitudinal studies*.
<https://www.arts.gov/sites/default/files/Arts-At-Risk-Youth.pdf>
- Guhn, M., Emerson, S. D., & Gouzouasis, P. (2019). A population-level analysis of associations between school music participation and academic achievement. *Journal of Educational Psychology*, 112(2), 308–328. <https://doi.org/10.1037/edu0000376>
- National Association for Music Education (NAfME). (2014). *National Standards for Music Education*. <https://nafme.org>
- National Coalition for Arts Standards (2014). *National Arts Standards*.
<https://www.nationalartsstandards.org>
- South Carolina Arts Commission. (2015). *The State of the Arts in South Carolina: A Comprehensive Report*.
- South Carolina Department of Education. (2017). *South Carolina College- and Career-Ready Standards for Visual and Performing Arts Proficiency*. <https://ed.sc.gov>
- Wiggins, G., & McTighe, J. (2005). *Understanding by design* (2nd ed.). Association for Supervision and Curriculum Development.