

**Course Name/Number: High School Choir**  
**Grade Level: 9-12**

**Curriculum Map**

<b>Unit</b>	<b>Essential Questions</b>	<b>Standards &amp; Skills</b>	<b>Common Assessments</b>	<b>Learning Activities</b>	<b>Resources/Technology</b>	<b>Unit Reflection</b>
Name: Vocal and Rhythm Basics  Concert for the Hungry Prep  Quarter: 1  Length: 10 weeks  Daily Class	1) How do the lungs and diaphragm function in singing?  2) What are the basic elements of proper vocal health?  3) What are vocal nodules? 4) What is diction? 5) When articulating a vowel or a consonant, which has a longer duration?  6) What is the proper positioning of the mouth when singing?  7) What is the correct articulation and counting of the Tree of Notes?	ILS: 25.B.3, 25.B.4, 25.A.3c, 25.A.f.1, 25.A.f.2, 25.A.f.3, 25.A.g.1, 26.A.3c, 26.A.4d, 26.A.f.2, 26.A.f.4, 26.A.f.5, 26.A.f.6, 26.A.f.8, 26.A.f.9, 26A.g.3, 26.A.g.5, 26.A.g.6, 26.A.g.8, 26.A.g.9, 26.A.h.2, 26.A.h.4, 26.A.h.5, 26.A.h.7, 26.A.h.8, 26.A.i.2, 26.A.i.5, 26.A.i.6, 27.A.3b, 27.B.3  National Standards:  CCSS: Anchor Standards for Reading: 3, 4, 5, 9, 10.  Reading Standards for Literature: 2, 3, 5, 6, 10.	Formative: 10 points, weekly grade  Summative: 10 points singing/rhythm assessments  15 points, Fall Concert/ Student Reflection Self-Assessment	Students articulate proper diction and posture based on teacher modeling and peer interaction during each rehearsal.  Students articulate the “Tree of Notes” by count/clapping and “hissing” the different rhythmic durations.  Using solfege and Kodaly hand signs, students demonstrate and interpret the correct pitches of the scale.  Students work in small groups articulating different sounds and diction principles.	Board/dry erase accessories  Pencils  Check-off Charts  Computer  Elmo  Projector  Piano  Sound System/Stereo  Google Classroom  Concert for the Hungry Music: 1) TBD 2) TBD  Solfege packet	I continue to update the music curriculum to reflect changes and improvements made in the Beecher Schools Music Program.  Student/Class progress can vary greatly based on the following factors: The child’s own innate musical ability, the tendencies of each individual instrument, the amount of time spent home preparing the material, regular

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<p>8) What are the solfege syllables for a diatonic major scale?</p> <p>9) What is the difference between a major scale and a minor scale?</p> <p>10) What is a scale degree?</p> <p>11) In what way does a sharp alter a pitch?</p> <p>12) In what way does a flat alter a pitch?</p> <p>13) What is a sharp?</p> <p>14) What is a whole step?</p> <p>15) What is a half step?</p> <p>16) What is solfege?</p> <p>17) What are Kodaly hand signs?</p> <p>18) What are the correct pitches, solfege syllables, and Kodaly hand</p>	<p>Reading Standards for Informational Text: 2, 3, 4, 5, 7, 10.</p> <p>Anchor Standards for Writing: 1, 5, 9.</p> <p>Anchor Standards for Speaking and Listening: 1, 2, 4.</p> <p>Speaking and Listening Standards: 1a, 1b, 1c, 1d.</p> <p>Anchor Standards for Language: 1.</p> <p>Standards for Mathematical Practice: 1, 2, 3, 5, 6, 7, 8</p>			<p>Students count, clap, and sight read rudiments daily.</p> <p>Students participate in proper breathing and vocal warm-up exercises.</p> <p>Students demonstrate awareness of proper body alignment and breath support when standing and sitting.</p> <p>Students further discover and develop pure vowel sounds and consonant placement.</p> <p>Students develop and refine uniformity of vowels, blend of tone, and smooth transition between head and chest voice as an ensemble.</p>	<p>Rhythm Packet</p> <p>Sheet music</p> <p>Choir binders</p> <p>Teacher-made supplements</p> <ol style="list-style-type: none"> <li>1) Choir Handbooks</li> <li>2) Music Dept. Calendar</li> <li>3) Tree of Notes</li> <li>4) Sectional Schedule</li> <li>5) Practice Logs</li> </ol>	<p>attendance, and bringing of required supplies to each rehearsal for full participation</p> <p>Essential questions can only be properly answered with some review of previously learned content.</p> <p>My primary focus as the BHS vocal music teacher is to continue teaching the art of singing to students as a fun activity while instilling and developing music literacy skills. These skills are</p>
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	<p>signs for a major scale?</p> <p>19) What are the correct pitches, solfege syllables, and Kodaly hand signs for a natural minor scale?</p> <p>20) What is a triad?</p> <p>21) What are the correct pitches, solfege syllables, and Kodaly hand signs for major and minor triads?</p> <p>22) What is the proper posture for a vocalist when he/she is standing?</p> <p>23) What is the proper posture for a vocalist when he/she is sitting?</p> <p>24) What are the pitches of the</p>			<p>Demonstrate an awareness of physical energy when performing.</p> <p>Students will demonstrate their ability to follow the gestures of the conductor with understanding of his/her role as a vocalist.</p> <p>Students will demonstrate proper rhythmic breathing by chanting, count-singing, count-clapping, and singing.</p> <p>Students will perform music in two part harmony, as well as three part mixed.</p> <p>Students will sight-read</p>		<p>needed to perform rigorous music of many different cultures and styles. I am fully aware that this process will take time to develop and implement.</p> <p>Many students participated in additional musical opportunities afforded to them, such as the RVC Honor Choir and ILMEA Auditions.</p>
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	<p>treble clef staff (A3-G5)?</p> <p>25) What is sight-reading?</p> <p>26) What are the basic principles of sight-reading?</p> <p>27) How does one articulate smooth transitioning and usage of the head and chest voice?</p> <p>28) How can the awareness of physical energy and focus impact a performance?</p> <p>29) What is the role of the conductor?</p> <p>30) What is the role of the vocalist within and ensemble and as a soloist?</p> <p>31) Can I identify, count/clap, and play whole notes, half notes,</p>			<p>introductory and intermediate rhythms in traditional notation and vocal excerpts with the use of solfege and Kodaly hand signs.</p> <p>Students begin learning the process of learning any piece of music.</p> <p>Students will perform music in a foreign language.</p> <p>Musical terms/definitions as presented in music theory book.</p> <p>RVC Honor Choir (select students)</p> <p>ILMEA Division Chorus Auditions (volunteer students)</p> <p>Check-Offs:</p>		
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	<p>and quarter notes?</p> <p>32) Can I identify, define, and physically respond to a repeat sign?</p> <p>33) Can I identify, define, and physically respond to a breath mark?</p> <p>34) Do I sing with good tone quality?</p> <p>35) Can I identify and explain a 4/4 time signature?</p> <p>36) Do I warm-up my voice properly?</p> <p>37) Can I identify, explain, and physically respond to a measure/ barline?</p> <p>38) Can I identify, explain, and physically</p>			<p>1) Tree of Notes up to eighth notes (count/clap, projected hiss)</p> <p>2) Rhythm Panel 1 CC</p> <p>1) Selected piece #1</p> <p>2) Selected piece #2</p> <p>3) Diatonic Major Scale (solfege w/Kodaly hand signs)</p> <p>4) Major Arpeggio</p> <p>5) Note Namers 1 (treble clef)</p>		
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	<p>respond to a double bar line?</p> <p>39) Can I identify, count/clap, and play whole, half, and quarter rests?</p> <p>40) Can I identify, count/clap, and perform eighth notes?</p> <p>41) Can I define and physically respond to the tempo?</p> <p>42) Can I define and physically respond to tempo changes, such as ritardando and accelerando?</p> <p>43) Can I define and perform an accented note?</p> <p>44) Can I identify, count/clap, and perform dotted half notes?</p>					
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Unit	Essential Questions	Standards & Skills	Common Assessments	Learning Activities	Resources/Technology	Unit Reflection
Name:	1) How does diction impact	ILS:		Group warm-ups	Computer	I continue to update the

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Winter Concert Prep	the sound of a singer and the choir as an ensemble?	25.B.3, 25.B.4, 25.A.3c, 25.A.f.1, 25.A.f.2, 25.A.f.3, 25.A.g.1, 26.A.3c, 26.A.4d, 26.A.f.2, 26.A.f.4, 26.A.f.5, 26.A.f.6, 26.A.f.8, 26.A.f.9, 26A.g.3, 26.A.g.5, 26.A.g.6, 26.A.g.8, 26.A.g.9, 26.A.h.2, 26.A.h.4, 26.A.h.5, 26.A.h.7, 26.A.h.8, 26.A.i.2, 26.A.i.5, 26.A.i.6, 27.A.3b, 27.B.3	Formative: 10 points, weekly grade	Partner performance w/HS band and choir members	Elmo	music curriculum to reflect changes and
Review and cont. from Quarter 1	2) How do you count/clap the following rhythms (piece specific)?		Summative: 10 points singing/rhythm assessments	Check-Offs: 1) Tree of Notes up to eighth notes (count/clap, projected hiss)	Projector	improvements made in the Beecher Schools Music Program.
Quarter: 2 <sup>nd</sup>	3) What are the expectations of a performer during a performance?		15 points, Winter Concert/ Student Reflection Self-Assessment	2) Diatonic Major Scale (solfege w/Kodaly hand signs)	Piano	
Length: 10 weeks	4) What are the expectations of a performer as an audience member (concert etiquette)?	National Standards:		3) Major Arpeggio	Board/dry erase accessories	Students continue to demonstrate their understanding of the basic principles of proper vocal technique.
Daily Class	5) Do I warm-up properly?	CCSS:		4) Note Namers 1 (treble clef)	Solfege packet	
	6) Do I sing with correct posture (sitting and standing)?	Anchor Standards for Reading: 3, 4, 5, 9, 10.		5) Rhythm Panel 1 CC	Rhythm Packet	
	7) Do I “point my voice” correctly as I sing?	Reading Standards for Literature: 2, 3, 5, 6, 10.		6) Rhythm Panel 2 Verbal	Check-off Charts	
	8) Do I sing with correct “phrasing?”	Reading Standards for Informational Text: 2, 3, 4, 5, 7, 10.		Musical terms/definitions as presented in theory book.	Pencils	
				Concert Reflection/Self Assessment	Choir binders	
					Portable CD/Stereo	Students continue to make connections between solfege syllables and written music, as well as connecting written notation to the rhythm of the vocal text.
					Google Classroom	
					Sound System /Stereo	
					iPod	
					1) (rehearsal/ accompaniment playlists made from various K-8 Music Series CDs)	



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	<p>9) In sight-singing examples, can I correctly and independently sing with Kodaly hand signs pitches: do, re, mi, fa, and sol?</p> <p>10) Do I apply appropriate “facial expressions” during rehearsal and musical performance?</p> <p>11) What would be an appropriate expression to use to praise a group of performers?</p> <p>12) What is the appropriate behavior for an audience member at a music concert or show?</p>	<p>Anchor Standards for Writing: 1, 5, 9.</p> <p>Anchor Standards for Speaking and Listening: 1, 2, 4.</p> <p>Speaking and Listening Standards: 1a, 1b, 1c, 1d.</p> <p>Anchor Standards for Language: 1.</p> <p>Standards for Mathematical Practice: 1, 2, 3, 5, 6, 7, 8</p>		<p>Students perform for audience members.</p> <p>Solo/Ensemble Contest Registration</p>	<p>2) Count/Clap Rhythm Playlist</p> <p>Winter Concert Music: 1) Piece #1 2) Piece #2 3) Piece #3</p>	<p>Students are aware of the physical environment of singing.</p> <p>Students demonstrated an understanding of proper concert etiquette as a performer and audience member.</p> <p>Students have built upon previous knowledge. They are able to listen, blend, and harmonize as an ensemble. Students have also shown me they can articulate proper diction</p>
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	<p>13) How can we tell a story through song?</p> <p>14) What is the behavior of the audience like during a performance?</p> <p>15) What types of things do you notice about the performance?</p> <p>16) Do I understand the relationships between a conductor, accompanist, and the performing ensemble?</p> <p>17) What are the basic principles of sight-reading?</p> <p>18) Can I sing with Kodaly hand signs a diatonic major scale?</p> <p>19) What is a triad?</p> <p>20) Can I sing with Kodaly hand</p>					<p>and posture based on my modeling – and do so independently during each rehearsal.</p> <p>I found many examples of the CCSS in BHS choir curriculum.</p>
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	<p>signs a major triad?</p> <p>21) Can I identify and count/clap/sing the following notes and rests: eighth notes, eighth rests, quarter notes, quarter rests, half notes, half rests, dotted half notes, whole notes, and whole rests?</p> <p>22) Do I understand the meters of 2/4 and 3/4?</p> <p>23) Can I identify, define, and physically respond to an accelerando, ritardando, and fermata?</p> <p>24) How do the lungs and diaphragm function in singing?</p>					
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	<p>25) What are the elements of proper vocal hygiene?</p> <p>26) How does a vocalist sing the major and natural minor scales?</p> <p>27) In what way does a sharp alter a pitch?</p> <p>28) In what way does a flat alter a pitch?</p> <p>29) What are the basic elements of proper vocal technique?</p> <p>30) What are the pitches of the treble clef staff (A3-G5)?</p> <p>31) How does one articulate smooth transitioning and usage of the head and chest voice?</p>					
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	<p>32) How can the awareness of physical energy and focus impact a performance (Stage presence)?</p> <p>33) What is the role of the vocalist within and ensemble and as a soloist?</p>					
<b>Unit</b>	<b>Essential Questions</b>	<b>Standards &amp; Skills</b>	<b>Common Assessments</b>	<b>Learning Activities</b>	<b>Resources/Technology</b>	<b>Unit Reflection</b>
<p>Name: Theory Unit/Spring Concert Prep  Review and cont.</p>	<p>1) How does a vocalist sing the major and natural minor scales?</p> <p>2) In what way does a sharp alter a pitch?</p>	<p>ILS: 25.B.3, 25.B.4, 25.A.3c, 25.A.f.1, 25.A.f.2, 25.A.f.3, 25.A.g.1, 26.A.3c, 26.A.4d, 26.A.f.2, 26.A.f.4, 26.A.f.5, 26.A.f.6, 26.A.f.8,</p>	<p>Formative:  10 points, weekly grade</p> <p>Summative: 10 points singing/rhythm assessments</p>	<p>Group warm-ups: 1) Countdowns 2) Shoulder Rolls 3) Eyebrow Push-ups 4) RP 1 (Hissing) 5) Finger Buzzing</p>	<p>Computer  Elmo  Projector  Piano</p>	<p>I continue to update the music curriculum to reflect changes and improvements made in the</p>

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from Quarter 2	3) In what way does a flat alter a pitch?	26.A.f.9, 26A.g.3, 26.A.g.5, 26.A.g.6, 26.A.g.8, 26.A.g.9,		6) Descending Ahhs	Board/dry erase accessories	Beecher Schools Music Program.
Quarter: 3 <sup>rd</sup>	4) What is a triad?	26.A.h.2, 26.A.h.4, 26.A.h.5, 26.A.h.7,		7) Major Scale/Arpeggio	Solfege packet	Students continue to demonstrate their understanding of the basic principles of proper vocal technique. Students continue to make connections between solfege syllables and written music, as well as connecting written notation to the rhythm of the vocal text.  Students are aware of the physical environment of singing.
Length: 8 weeks	5) Can I sing a major triad w/solfege and Kodaly hand signs?	26.A.h.8, 26.A.i.2, 26.A.i.5, 26.A.i.6, 27.A.3b, 27.B.3		8) Minor Scale/Arpeggio	Rhythm Packet	
Daily Class	6) Can I sing a minor triad w/solfege and Kodaly hand signs?	National Standards:		9) Yah Yahs	Check-off Charts	
	7) How does diction impact the sound of a singer and the choir as an ensemble?	CCSS: Anchor Standards for Reading: 3, 4, 5, 9, 10.		10) 2-hand exercise on major scale	Pencils	
	8) How do you clap the following rhythms (piece specific)?	Reading Standards for Literature: 2, 3, 5, 6, 10.		11) Beep-boops	Choir binders	
	9) What are the basic principles of sight-reading?	Reading Standards for Informational Text: 2, 3, 4, 5, 7, 10.		12) Octave sweeps	Portable CD/Stereo	
	10) How does one articulate smooth transitioning and	Anchor Standards for Writing: 1, 5, 9.		Group sight-singing challenges: 1) Speech choruses (rhythm/solfege packets) 2) Music specific	Google Classroom	
				Individual sight-singing challenges	Sound System /Stereo	
				In-class section work: 1) Work in “parts” in practice rooms	Accompaniment playlists	
				Check-offs (cont):	Count/Clap Rhythm Playlist	
					Spring Concert Music: 1) TBD 2) TBD 3) TBD	

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	<p>usage of the head and chest voice?</p> <p>11) What is the role of the vocalist within and ensemble and as a soloist?</p> <p>12) Do I understand a 2/4 time signature?</p> <p>13) Do I understand a 3/4 time signature?</p> <p>14) Can I identify and define a tie?</p> <p>15) Do I understand dotted rhythms?</p> <p>16) Do I understand melismas/slurs?</p> <p>17) Do I understand how to count/clap triplet 8<sup>th</sup> notes?</p> <p>18) Can I identify sounds that are major/happy?</p> <p>19) Can I identify sounds that are minor/sad?</p>	<p>Anchor Standards for Speaking and Listening: 1, 2, 4.</p> <p>Speaking and Listening Standards: 1a, 1b, 1c, 1d.</p> <p>Anchor Standards for Language: 1.</p> <p>Standards for Mathematical Practice: 1, 2, 3, 5, 6, 7, 8</p>		<p>1) Tree of Notes up to eighth notes (count/clap, projected hiss)</p> <p>2) Diatonic Major Scale (solfege w/Kodaly hand signs)</p> <p>3) Major Arpeggio</p> <p>4) Note Namers 1 (treble clef)</p> <p>5) Rhythm Panel 1 CC</p> <p>6) Natural Minor Scale</p> <p>7) Rhythm Panel 2 Verbal</p> <p>8) START Rhythm Panel 2 CC</p> <p>9) Basic ear training (major/minor tonality)</p> <p>Musical terms/definitions: 10) 2/4 time 11) 3/4 time 12) Tie 13) Dotted Rhythms 14) Melisma/slur</p>		<p>Students have built upon previous knowledge. They are able to listen, blend, and harmonize as an ensemble. Students have also shown me they can articulate proper diction and posture based on my modeling – and do so independently during each rehearsal.</p> <p>I have selected literature that is appropriate for the students based on their feedback and performance on check-offs. This literature has</p>
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	<p>20) Can I sing “my part” in a partner song?</p> <p>21) Do I understand what a “descant” is?</p> <p>22) How do the lungs and diaphragm function in singing?</p> <p>23) What are the elements of proper vocal hygiene?</p> <p>24) What are the basic elements of proper vocal technique?</p> <p>25) What are the pitches of the treble clef staff (A3-G5)?</p> <p>26) How does one articulate smooth transitioning and usage of the head and chest voice?</p>			<p>15) Triplet 8<sup>th</sup> notes</p> <p>16) Major/happy</p> <p>17) Minor/sad</p> <p>18) Partner song</p> <p>19) Descant</p> <p>Solo/Ensemble Contest Preparation (volunteering students)</p>		<p>been integrated into “sight-singing challenges” which has allowed the group to learn their concert music at a faster pace.</p> <p>I found many examples of the CCSS in BHS chorus curriculum.</p>
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	<p>27) How can the awareness of physical energy and focus impact a performance (Stage presence)?</p> <p>28) How does a vocalist sing the harmonic minor and melodic minor scales?</p> <p>29) How does a vocalist sing the augmented and diminished triads?</p>					
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<b>Unit</b>	<b>Essential Questions</b>	<b>Standards &amp; Skills</b>	<b>Common Assessments</b>	<b>Learning Activities</b>	<b>Resources/Technology</b>	<b>Unit Reflection</b>
Name: Spring Concert Prep (cont.)  Graduation Perf. Prep  Review and cont. from Quarter 3  End of Year Wrap-Up  Quarter: 4 <sup>th</sup>	1) How does a vocalist sing the major and natural minor scales?  2) In what way does a sharp alter a pitch?  3) In what way does a flat alter a pitch?  4) What is a triad?  5) Can I sing a major triad w/solfege and Kodaly hand signs?  6) Can I sing a minor triad w/solfege and	ILS: 25.B.3, 25.B.4, 25.A.3c, 25.A.f.1, 25.A.f.2, 25.A.f.3, 25.A.g.1, 26.A.3c, 26.A.4d, 26.A.f.2, 26.A.f.4, 26.A.f.5, 26.A.f.6, 26.A.f.8, 26.A.f.9, 26.A.g.3, 26.A.g.5, 26.A.g.6, 26.A.g.8, 26.A.g.9, 26.A.h.2, 26.A.h.4, 26.A.h.5, 26.A.h.7, 26.A.h.8, 26.A.i.2, 26.A.i.5, 26.A.i.6, 27.A.3b, 27.B.3  National Standards:  CCSS:	Formative: 10 points, weekly grade  Summative: 10 points singing/rhythm assessments  15 points, Winter Concert/ Student Reflection Self-Assessment  10 points Graduation Performance	Group warm-ups: 1) Countdowns 2) Shoulder Rolls 3) Eyebrow Push-ups 4) RP 1 (Hissing) 5) Finger Buzzing 6) Descending Ahhs 7) Major Scale/Arpeggio 8) Minor Scale/Arpeggio 9) Yah Yahs 10) 2-hand exercise on major scale 11) Beep-boops 12) Octave sweeps 13) “Bo-bo’s”	Computer  Elmo  Projector  Piano  Board/dry erase accessories  Solfege packet  Rhythm Packet  Check-off Charts  Pencils  Choir binders	I continue to update the music curriculum to reflect changes and improvements made in the Beecher Schools Music Program.          Students continue to demonstrate their understanding of the basic principles of

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<p>Length: 11 weeks</p> <p>Daily Class</p>	<p>Kodaly hand signs?</p> <p>7) How does diction impact the sound of a singer and the choir as an ensemble?</p> <p>8) How do you clap the following rhythms (piece specific)?</p> <p>9) What are the basic principles of sight-reading?</p> <p>10) How does one articulate smooth transitioning and usage of the head and chest voice?</p> <p>11) What is the role of the vocalist within and ensemble and as a soloist?</p> <p>12) Do I understand a 2/4 time signature?</p>	<p>Anchor Standards for Reading: 3, 4, 5, 9, 10.</p> <p>Reading Standards for Literature: 2, 3, 5, 6, 10.</p> <p>Reading Standards for Informational Text: 2, 3, 4, 5, 7, 10.</p> <p>Anchor Standards for Writing: 1, 5, 9.</p> <p>Anchor Standards for Speaking and Listening: 1, 2, 4.</p> <p>Speaking and Listening Standards: 1a, 1b, 1c, 1d.</p> <p>Anchor Standards for Language: 1.</p>		<p>Group sight-singing challenges:</p> <p>1) Speech choruses (rhythm/solfege packets)</p> <p>2) Music specific</p> <p>Individual sight-singing challenges</p> <p>In-class section work:</p> <p>1) Work in “parts” in practice rooms</p> <p>Check-offs (cont):</p> <p>1) Tree of Notes up to eighth notes (count/clap, projected hiss)</p> <p>2) Diatonic Major Scale (solfege w/Kodaly hand signs)</p> <p>3) Major Arpeggio</p> <p>4) Note Namers 1 (treble clef)</p> <p>5) Rhythm Panel 1 CC</p>	<p>Sound System/Stereo</p> <p>Google Classroom</p> <p>Portable CD/Stereo</p> <p>1)</p> <p>Spring Concert Music:</p> <p>1) TBD</p> <p>2) TBD</p> <p>3) TBD</p> <p>Graduation Performance Music:</p> <p>1) TBD</p> <p>2) TBD</p>	<p>proper vocal technique.</p> <p>Students continue to make connections between solfege syllables and written music, as well as connecting written notation to the rhythm of the vocal text.</p> <p>Students are aware of the physical environment of singing.</p> <p>Students have built upon previous knowledge. They are able to listen, blend, and harmonize as an ensemble. Students have also shown me</p>
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	<p>13) Do I understand a 3/4 time signature?  14) Can I identify and define a tie?  15) Do I understand dotted rhythms?  16) Do I understand melismas/slurs?  17) Do I understand how to count/clap triplet 8<sup>th</sup> notes?  18) Can I identify sounds that are major/happy?  19) Can I identify sounds that are minor/sad?  20) Can I sing “my part” in a partner song?  21) Do I understand what a “descant” is?  22) What are the pitches of the treble clef staff (A3-G5)?  23) How can the awareness of</p>	<p>Standards for Mathematical Practice:  1, 2, 3, 5, 6, 7, 8</p>		<p>6) Natural Minor Scale  7) Natural Minor Arpeggio  8) Rhythm Panel 2 CC  9) Basic ear training (major/minor tonality)</p> <p>Musical terms/definitions:  1) 2/4 time  2) 3/4 time  3) Tie  4) Dotted Rhythms  5) Melisma/slur  6) Triplet 8<sup>th</sup> notes  7) Major/happy  8) Minor/sad  9) Partner song  10) Descant</p>		<p>they can articulate proper diction and posture based on my modeling – and do so independently during each rehearsal.</p> <p>I selected literature that is appropriate for the students based on their feedback and performance on check-offs. This literature has been integrated into “sight-singing challenges” which has allowed the group to learn their concert music at a faster pace.</p>
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**Course Name/Number: High School Choir**  
**Grade Level: 9-12**

**Curriculum Map**

	<p>physical energy and focus impact a performance (Stage presence)?</p> <p>24) How do the lungs and diaphragm function in singing?</p> <p>25) What are the elements of proper vocal hygiene?</p> <p>26) What are the basic elements of proper vocal technique?</p> <p>27) How does one articulate smooth transitioning and usage of the head and chest voice?</p> <p>28) How does a vocalist sing the harmonic minor and melodic minor scales?</p>					<p>I found many examples of the CCSS in BHS chorus curriculum.</p>
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**Course Name/Number: High School Choir**  
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**Curriculum Map**

	29) How does a vocalist sing the augmented and diminished triads?					
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