Grade Level: 9-12 Curriculum Map

Unit	Essential Questions	Standards & Skills	Common Assessments	Learning Activities	Resources/Technology	Unit Reflection
Name:	1) How do the		Formative: 10 points,	Students articulate	Board/dry erase	I continue to
Vocal and	lungs and	ILS: 26.A.h.2, 26.A.h.4,	weekly grade	proper diction and	accessories	update the
Rhythm	diaphragm	26.A.h.5, 26.A.h.6,		posture based on		music
Basics	function in	26.A.h.7, 26.A.I.2, 26.A.i.4, 26.A.i.5,		teacher modeling	Pencils	curriculum to
	singing?	26.A.i.7,	Summative: 4 times per	and peer interaction		reflect changes
Concert for	2) What are the	26.B.i, 1, 27.A.j.1	quarter, various points	during each	Check-off Charts	and
the Hungry	basic elements			rehearsal.		improvements
Prep	of proper vocal	National Standards:	Summative: 50 points,		Computer	made in the
	health?	CCSS: Anchor	Concert for the	Students articulate		Beecher
Quarter:	3) What are vocal	Standards for Reading:	Hungry	the "Tree of Notes"	Elmo	Schools Music
1	nodules?	2, 3, 5, 10.		by count/clapping		Program.
	4) What is diction?			and "hissing" the	Projector	
Length	5) When	RL9-10.9, RI9-10.2,		different rhythmic		Student/Class
(Days):	articulating a	RI9-10.3, SL9-10.1, SL9-10.4, ELA.RI.9-10,		durations.	Piano	progress can
10 weeks	vowel or a	ELA.RI.11-12.				vary greatly
42 min	consonant,			Using solfege and	Sound System/Stereo	based on the
daily	which has a	CCRA.R.2: Determine		Kodaly hand signs,		following
	longer duration?	central ideas or themes		students	Google Classroom	factors:
Mon-Fri	6) What is the	of a text and analyze their development;		demonstrate and		The child's own
	proper	summarize the key		interpret the correct	Concert for the Hungry	innate musical
	positioning of	supporting details		pitches of the scale.	Music:	ability, the
	the mouth when	and ideas.			1) TBD	tendencies of
	singing?			Students work in	2) TBD	each individual
	7) What is the			small groups		instrument, the
	correct	CCRA.R.3: Analyze		articulating different		amount of time
	articulation and	how and why individuals, events, and		sounds and diction		spent home
	counting of the	ideas develop and		principles.	Sight-Reading Factory	preparing the
	Tree of Notes?	interact over the course			Accounts	material,
		of a text.				regular

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8) What are the		Students count, clap,		attendance, and
solfege syllables	CCRA.R.5: Analyze the	and sight read		bringing of
for a diatonic	structure of texts,	rudiments daily.	Sheet music	required
major scale?	including how specific sentences, paragraphs,			supplies to each
9) What is the	and larger portions of	Students participate	Choir binders	rehearsal for
difference	the text	in proper breathing		full
between a major	(e.g., a section, chapter,	and vocal warm-up	Teacher-made	participation
scale and a	scene, or stanza) relate	exercises.	supplements	participation
minor scale?	to each other and the	CACICISCS.	1) Choir Handbooks	Essential
10) What is a scale	whole.	Students	2) Music Dept.	questions can
degree?	CCRA.R.10: Read and	demonstrate	Calendar	only be
11) In what way	comprehend complex	awareness of proper	3) Tree of Notes	properly
does a sharp	literary and	1 1	3) Tree of Notes	answered with
1	informational texts	body alignment and		some review of
alter a pitch?	independently and	breath support when		
12) In what way	proficiently.	standing and sitting.		previously
does a flat alter a	RL.9: Analyze how an	G. 1 C .1		learned content.
pitch?	author draws on and	Students further		
13) What is a sharp?	transforms source	discover and		My primary
14) What is a whole	material in a specific	develop pure vowel		focus as the
step?	work (e.g., how	sounds and		BHS vocal
15) What is a half	Shakespeare treats a	consonant		music teacher is
step?	theme or topic from	placement.		to continue
16) What is solfege?	Ovid or the Bible or how a later author			teaching the art
17) What are Kodaly	draws on a play by	Students develop		of singing to
hand signs?	Shakespeare).	and refine		students as a
18) What are the	1 /	uniformity of		fun activity
correct pitches,	RI.9-10.2: Determine a	vowels, blend of		while instilling
solfege	central idea of a text	tone, and smooth		and developing
syllables, and	and analyze its	transition between		music literacy
Kodaly hand	development over the	head and chest voice		skills. These
	course	as an ensemble.		skills are

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signs for a major	of the text, including			needed to
scale?	how it emerges and is	De	emonstrate an	perform
19) What are the	shaped and refined by	aw	wareness of	rigorous music
correct pitches,	specific		hysical energy	of many
solfege	details; provide an	1 *	then performing.	different
1 -	objective summary of the text.	WI	nen periorining.	cultures and
syllables, and	the text.		. 1	
Kodaly hand		·-··	tudents will	styles. I am
signs for a	RI.9-10.3: Analyze how		emonstrate their	fully aware that
natural minor	the author unfolds an	ab	oility to follow the	this process will
scale?	analysis or series of	ge	estures of the	take time to
20) What is a triad?	ideas or events,	co	onductor with	develop and
21) What are the	including the order in	un	nderstanding of	implement.
correct pitches,	which the points are	his	is/her role as a	_
solfege	made, how they are	l vo	ocalist.	Many students
syllables, and	introduced and			participated in
Kodaly hand	developed, and the	Str	tudents will	additional
signs for major	connections that are drawn between them.	·-··	emonstrate proper	musical
and minor	drawn between them.		* *	
	SL.1: Initiate and	-	nythmic breathing	opportunities
triads?	participate effectively in	"	y chanting,	afforded to
22) What is the	a range of collaborative		ount-singing,	them, such as
proper posture	discussions	co	ount-clapping, and	the Kan Will
for a vocalist	(one-on-one, in groups,	sir	nging.	Honor Chorus
when he/she is	and teacher-led) with			and ILMEA
standing?	diverse partners on	Sto	tudents will	Auditions.
23) What is the	grades 9–10	pe	erform music in	
proper posture	topics, texts, and issues,	1 *	vo part harmony,	
for a vocalist	building on others'		s well as three part	
when he/she is	ideas and expressing their own		nixed.	
sitting?	clearly and persuasively.	1111	iiAcu.	
	civility und persuusivery.	G.	tudents will	
24) What are the	SL.4: Present			
pitches of the	information, findings,	S1g	ght-read	

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	treble clef staff	and supporting evidence	introductory and	
	(A3-G5)?	clearly, concisely,	intermediate	
25	5) What is	and logically such that	rhythms in	
	sight-reading?	listeners can follow the	traditional notation	
26	6) What are the	line of reasoning and the	and vocal excerpts	
	/	organization, development, substance,	with the use of	
	basic principles	and style are		
	of sight-reading?	appropriate to purpose,	solfege and Kodaly	
27	How does one	audience, and task.	hand signs.	
	articulate			
	smooth	ELA.RI.9-10: By the	Students begin	
	transitioning and	end of grade 9, read and	learning the process	
	usage of the	comprehend literary	of learning any	
	head and chest	nonfiction in the grades	piece of music.	
	voice?	9-10 text complexity	•	
28	B) How can the	band proficiently, with scaffolding as needed at	Students will	
	awareness of	the high end of the	perform music in a	
	physical energy	range.	foreign language.	
	and focus impact		ioreign language.	
	a performance?	ELA.RI.11-12: By the	Musical	
200	-	end of grade 11, read		
29	9) What is the role	and comprehend	terms/definitions as	
	of the	literary nonfiction in the	presented in music	
	conductor?	grades 11-CCR text	theory book.	
30) What is the role	complexity band		
	of the vocalist	proficiently, with scaffolding as needed at	Kan Will Honor	
	within and	the high end of the	Chorus (select	
	ensemble and as	range.	students)	
	a soloist?	6 '	ŕ	
31) Can I identify,		ILMEA Senior	
	count/clap, and		Division Chorus	
	play whole		Auditions (volunteer	
	notes, half notes,		students)	
	notes, nan notes,		students)	

and quarter			
notes?		Check-Offs:	
32) Can I identify,		1) Sight-singing	
define, and		summatives -	
physically		sight reading	
respond to a		factory	
repeat sign?		2) Rhythm	
33) Can I identify,		summatives -	
define, and		sight reading	
physically		factory	
		lactory	
respond to a breath mark?			
34) Do I sing with			
good tone			
quality?			
35) Can I identify			
and explain a 4/4			
time signature?			
36) Do I warm-up			
my voice			
properly?			
37) Can I identify,			
explain, and			
physically			
respond to a			
measure/			
barline?			
38) Can I identify,			
explain, and			
physically			

double bar line? 39) Can I identify, count/clap, and play whole, half, and quarter rests? 40) Can I identify, count/clap, and perform eighth notes? 41) Can I define and physically respond to the tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted half notes?	respond to a			
39) Can I identify, count/clap, and play whole, half, and quarter rests? 40) Can I identify, count/clap, and perform eighth notes? 41) Can I define and physically respond to the tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
count/clap, and play whole, half, and quarter rests? 40) Can I identify, count/clap, and perform eighth notes? 41) Can I define and physically respond to the tempo? 42) Can I define and physically respond to the tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
play whole, half, and quarter rests? 40) Can I identify, count/clap, and perform eighth notes? 41) Can I define and physically respond to the tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
and quarter rests? 40) Can I identify, count/clap, and perform eighth notes? 41) Can I define and physically respond to the tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted	count/ciap, and			
rests? 40) Can I identify, count/clap, and perform eighth notes? 41) Can I define and physically respond to the tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
40) Can I identify, count/clap, and perform eighth notes? 41) Can I define and physically respond to the tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
count/clap, and perform eighth notes? 41) Can I define and physically respond to the tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
perform eighth notes? 41) Can I define and physically respond to the tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
notes? 41) Can I define and physically respond to the tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
41) Can I define and physically respond to the tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
physically respond to the tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
respond to the tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
tempo? 42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
42) Can I define and physically respond to tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
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tempo changes, such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
such as ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
ritardando and accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
accelerando? 43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted				
43) Can I define and perform an accented note? 44) Can I identify, count/clap, and perform dotted	ritardando and			
perform an accented note? 44) Can I identify, count/clap, and perform dotted				
accented note? 44) Can I identify, count/clap, and perform dotted	43) Can I define and			
44) Can I identify, count/clap, and perform dotted	perform an			
count/clap, and perform dotted	accented note?			
count/clap, and perform dotted	44) Can I identify,			
perform dotted				

Course Name/Number: BHS Concert Choir Grade Level: 9-12 Curriculum Map

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Unit	Essential Questions	Standards & Skills	Common Assessments	Learning Activities	Resources/Technology	Unit Reflection
Name:	1) How does	ILS: 26.A.h.2, 26.A.h.4,	Formative: 10 points,	Group warm-ups	Computer	I continue to
	diction impact	26.A.h.5, 26.A.h.6,	weekly grade		-	update the

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Winter	the sound of a	26.A.h.7, 26.A.I.2,			Elmo	music
Concert	singer and the	26.A.i.4, 26.A.i.5,		Partner performance		curriculum to
Prep	choir as an	26.A.i.7, 26.B.i, 1, 27.A.j.1	Summative: 4 times per	w/BJHS band and	Projector	reflect changes
	ensemble?	20.D.i, 1, 27.A.j.1	quarter, various points	choir members		and
Review	2) How do you	National Standards:			Piano	improvements
and cont.	count/clap the		Summative: 50 points,	Check-Offs:		made in the
from	following	CCSS: Anchor	Winter Concert	1) Sight-singing	Board/dry erase	Beecher
Quarter 1	rhythms (piece	Standards for Reading:		summatives - sight	accessories	Schools Music
	specific)?	2, 3, 5, 10.		reading factory		Program.
Quarter:	3) What are the	RL9-10.9, RI9-10.2,			Sight-reading Factory	
2 nd	expectations of a	RI9-10.3, SL9-10.1,		2) Rhythm	Accounts	Students
	performer during	SL9-10.4, ELA.RI.9-10,		summatives - sight		continue to
	a performance?	ELA.RI.11-12.		reading factory	Check-off Charts	demonstrate
Length	4) What are the	CCRA.R.2: Determine				their
(Days):	expectations of a	central ideas or themes			Pencils	understanding
10 weeks	performer as an	of a text and analyze		Musical		of the basic
42 min	audience	their development;		terms/definitions as	Choir binders	principles of
daily	member (concert	summarize the key supporting details		presented in theory		proper vocal
	etiquette)?	and ideas.		book.		technique.
Mon-Fri	5) Do I warm-up	***************************************			Google Classroom	Students
	properly?			Concert		continue to
	6) Do I sing with	CCRA.R.3: Analyze		Reflection/Self	Sound System /Stereo	make
	correct posture	how and why		Assessment		connections
	(sitting and	individuals, events, and				between solfege
	standing)?	ideas develop and interact over the course		Students perform for	Winter Concert Music:	syllables and
	7) Do I "point my	of a text.		audience members.	1) TBD	written music,
	voice" correctly				2) TBD	as well as
	as I sing?	CCRA.R.5: Analyze the		Solo/Ensemble		connecting
	8) Do I sing with	structure of texts,		Contest Registration		written notation
	correct	including how specific sentences, paragraphs,				to the rhythm of
	"phrasing?"	schunces, paragraphs,				the vocal text.

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9) In sight-singing	and larger portions of		
examples, can I	the text		Students are
correctly and	(e.g., a section, chapter,		aware of the
independently	scene, or stanza) relate		physical
1 .	to each other and the		
sing with	whole.		environment of
Kodaly hand	CCD L D 40 D		singing.
signs pitches:	CCRA.R.10: Read and		
do, re, mi, fa,	comprehend complex literary and		Students
and sol?	informational texts		demonstrated
10) Do I apply	independently and		an
appropriate	proficiently.		understanding
"facial	Processing.		of proper
expressions"	RL.9: Analyze how an		concert
-	author draws on and		
during rehearsal	transforms source		etiquette as a
and musical	material in a specific		performer and
performance?	work (e.g., how		audience
11) What would be	Shakespeare treats a		member.
an appropriate	theme or topic from		
expression to	Ovid or the Bible or how a later author		Students have
use to praise a	draws on a play by		built upon
group of	Shakespeare).		previous
performers?	Shakespeare).		knowledge.
12) What is the	RI.9-10.2: Determine a		They are able to
/	central idea of a text		listen, blend,
appropriate	and analyze its		, ,
behavior for an	development over the		and harmonize
audience	course		as an ensemble.
member at a	of the text, including		Students have
music concert or	how it emerges and is		also shown me
show?	shaped and refined by		they can
	specific		articulate
			proper diction
	1		F - F

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13) How can we tell a story through song? 14) What is the behavior of the audience like during a performance? 15) What types of things do you notice about the performance?	details; provide an objective summary of the text. RI.9-10.3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the		and posture based on my modeling – and do so independently during each rehearsal. I found many examples of the
16) Do I understand the relationships	connections that are drawn between them.		CCSS in BHS chorus
between a conductor, accompanist, and the performing ensemble?	SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with		curriculum.
17) What are the basic principles of sight-reading? 18) Can I sing with Kodaly hand	diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own		
signs a diatonic major scale? 19) What is a triad? 20) Can I sing with Kodaly hand	SL.4: Present information, findings, and supporting evidence clearly, concisely,		

signs a major triad? 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? 22) Do I understand the meters of 2/4 and 3/4? 23) Can I identify, define, and physically respond to an accelerando, ritardando, and fermata? 24) How do the lungs and diaphragm function in singing?	and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task. ELA.RI.9-10: By the end of grade 9, read and comprehend literary nonfiction in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. ELA.RI.11-12: By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.				
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25) 11/14 41			
25) What are the			
elements of			
proper vocal			
hygiene?			
26) How does a			
vocalist sing the			
major and			
natural minor			
scales?			
27) In what way			
does a sharp			
alter a pitch?			
28) In what way			
does a flat alter a			
pitch?			
29) What are the			
basic elements			
of proper vocal			
technique?			
30) What are the			
pitches of the			
treble clef staff			
(A3-G5)?			
31) How does one			
articulate			
smooth			
transitioning and			
usage of the			
head and chest			
voice?			

	32) How can the awareness of physical energy and focus impact a performance (Stage presence)? 33) What is the role of the vocalist within and ensemble and as a soloist?					
Unit	Essential Questions	Standards & Skills	Common Assessments	Learning Activities	Resources/Technology	Unit Reflection
Name: Theory Unit/Sprin g Concert Prep	 How does a vocalist sing the major and natural minor scales? In what way does a sharp 	ILS: 26.A.h.2, 26.A.h.4, 26.A.h.5, 26.A.h.6, 26.A.h.7, 26.A.I.2, 26.A.i.4, 26.A.i.5, 26.A.i.7, 26.B.i, 1, 27.A.j.1	Formative: 10 points, weekly grade Summative: 4 times per quarter, various points	Group warm-ups: 1) Countdowns 2) Shoulder Rolls 3) Eyebrow Push-ups 4) RP 1 (Hissing) 5) Finger Buzzing	Computer Elmo Projector Piano	I continue to update the music curriculum to reflect changes and improvements
and cont.	alter a pitch?		quarter, various points	7) Finger Buzzing	r iano	made in the

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from	3) In what way	CCSS: Anchor	6) Descending	g Board/dry erase	Beecher
Quarter 2	does a flat alter a	Standards for Reading:	Ahhs	accessories	Schools Music
	pitch?	2, 3, 5, 10.	7) Major		Program.
Quarter:	4) What is a triad?	RL9-10.9, RI9-10.2,	Scale/Arpe	eggio Sight-reading Factory	
3 rd	5) Can I sing a	RI9-10.3, SL9-10.1,	8) Minor	Accounts	Students
	major triad	SL9-10.4, ELA.RI.9-10,	Scale/Arpe	eggio	continue to
Length	w/solfege and	ELA.RI.11-12.	9) Yah Yahs	Check-off Charts	demonstrate
(Days):	Kodaly hand	CCD A D A D	10) 2-hand exe	ercise	their
10 weeks	signs?	CCRA.R.2: Determine central ideas or themes	on major so		understanding
42 min	6) Can I sing a	of a text and analyze	11) Beep-boop	os l	of the basic
daily	minor triad	their development;	12) Octave swe		principles of
	w/solfege and	summarize the key	,		proper vocal
Mon-Fri	Kodaly hand	supporting details	Group sight-sig	nging	technique.
	signs?	and ideas.	challenges:	Google Classroom	Students
	7) How does		1) Speech cho		continue to
	diction impact	CCRA.R.3: Analyze	(rhythm/so		make
	the sound of a	how and why	packets)		connections
	singer and the	individuals, events, and	2) Music spec	cific Accompaniment	between solfege
	choir as an	ideas develop and		playlists	syllables and
	ensemble?	interact over the course			written music,
	8) How do you clap	of a text.	In-class section	n Count/Clap Rhythm	as well as
	the following	CCRA.R.5: Analyze the	work:	Playlist	connecting
	rhythms (piece	structure of texts,	1) Work in "p	parts"	written notation
	specific)?	including how specific	in practice	Spring Concert Music:	to the rhythm of
	9) What are the	sentences, paragraphs,	rooms	1) TBD	the vocal text.
	basic principles	and larger portions of		2) TBD	
	of sight-reading?	the text (e.g., a section, chapter,	Check-offs (co	ont): 3) TBD	Students are
	10) How does one	scene, or stanza) relate	1) Tree of No	,	aware of the
	articulate	to each other and the	to eighth r	notes	physical
	smooth	whole.	(count/clap	0,	environment of
	transitioning and		projected h	niss)	singing.

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usage of the	CCRA.R.10: Read and	2) Sight-Reading	
head and chest	comprehend complex	factory	Students have
voice?	literary and	assignments	built upon
11) What is the role	informational texts independently and	3) Basic ear	previous
of the vocalist	proficiently.	training	knowledge.
within and	proficiently.	(major/minor	They are able to
ensemble and as	RL.9: Analyze how an	tonality)	listen, blend,
a soloist?	author draws on and	tonanty)	and harmonize
	transforms source		
12) Do I understand	material in a specific	Musical	as an ensemble.
a 2/4 time	work (e.g., how	terms/definitions:	Students have
signature?	Shakespeare treats a	4) 2/4 time	also shown me
13) Do I understand	theme or topic from	5) 3/4 time	they can
a 3/4 time	Ovid or the Bible or how a later author	6) Tie	articulate
signature?	draws on a play by	7) Dotted Rhythms	proper diction
14) Can I identify	Shakespeare).	8) Melisma/slur	and posture
and define a tie?		9) Triplet 8 th notes	based on my
15) Do I understand	RI.9-10.2: Determine a	10) Major/happy	modeling – and
dotted rhythms?	central idea of a text	11) Minor/sad	do so
16) Do I understand	and analyze its	12) Partner song	independently
melismas/slurs?	development over the	13) Descant	during each
17) Do I understand	course		rehearsal.
how to	of the text, including how it emerges and is	Solo/Ensemble	Tonoursur.
count/clap triplet	shaped and refined by	Contest Preparation	I have selected
8 th notes?	specific	(volunteering	literature that is
	details; provide an		
18) Can I identify	objective summary of	students)	appropriate for
sounds that are	the text.		the students
major/happy?			based on their
19) Can I identify			feedback and
sounds that are	RI.9-10.3: Analyze how		performance on
minor/sad?	the author unfolds an		check-offs. This
			literature has

Grade Level: 9-12 Curriculum Map

20) Can I sing "my part" in a partner song? 21) Do I understand what a "descant" is? 22) How do the lungs and diaphragm function in singing? 23) What are the elements of proper vocal hygiene? 24) What are the basic elements of proper vocal technique? 25) What are the pifiches of the trible clefs tatiff (A3-G5)? 26) How does one articulate smooth transitioning and usage of the head and chest voice? analysis or series of including the order in which the points are made, how they are introduced and developed, and the connections that are made, how they are introduced and diaphragm function in singing? 22) How do the lungs and diaphragm function in singing? 23) What are the elements of proper vocal hygiene? 24) What are the pifiches of the trible clefs tatiff (A3-G5)? 26) How does one articulate a mooth transitioning and usage of the head and chest voice? 27) What are the pifiches of the trible clefs tatiff (A3-G5)? 28) How does one articulate a contained the first own clearly and persuasively. 29 What are the pifiches of the trible clefs tatiff (A3-G5)? 21) What are the pifiches of the trible clefs tatiff (A3-G5)? 22) How does one articulate a contained the first own clearly and persuasively. 21) What are the pifiches of the trible clefs tatiff (A3-G5)? 22) How does one articulate a contained the first own clearly and persuasively. 23) What are the pifiches of the trible clefs tatiff (A3-G5)? 24) What are the pifiches of the trible clefs tatiff (A3-G5)? 25) What are the pifiches of the trible clefs tatiff (A3-G5)? 26) How does one articulate a contained the trible clefs tatiff (A3-G5)? 27) What are the pifiches of the trible clefs tatiff (A3-G5)? 28) What are the pifiches of the trible clefs tatiff (A3-G5)? 29) What are the pifiches of the trible clefs tatiff (A3-G5)? 21) What are the pifiches of the trible clefs and expressing the trible clefs of the trible clefs and expressing the trible clefs of the trible clefs of the trible clefs of the trible cleft and the connections that are trible cono		_		
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26) How does one articulate smooth transitioning and usage of the head and chest voice? Clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose,	treble clef staff	information, findings,		
26) How does one articulate smooth transitioning and usage of the head and chest voice? clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose,	(A3-G5)?			
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transitioning and usage of the head and chest voice? transitioning and organization, development, substance, and style are appropriate to purpose,				
usage of the head and chest voice? development, substance, and style are appropriate to purpose,		- C		
head and chest voice? and style are appropriate to purpose,		,		
appropriate to purpose,	_			
$1 VO10\Delta I$				
	voice?			
		,		

and melodic minor scales? 29) How does a vocalist sing the augmented and diminished triads? and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

Grade Level: 9-12 Curriculum Map

Unit	Essential Questions	Standards & Skills	Common Assessments	Learning Activities	Resources/Technology	Unit Reflection
Name: Spring	1) How does a vocalist sing the	ILS: 26.A.h.2, 26.A.h.4, 26.A.h.5, 26.A.h.6, 26.A.h.7, 26.A.I.2,		Group warm-ups: 1) Countdowns	Computer	I continue to update the
Concert	major and	26.A.i.4, 26.A.i.5,	Formative: 10 points,	2) Shoulder Rolls	Elmo	music
Prep	natural minor	26.A.i.7,	weekly grade	3) Eyebrow	D · ·	curriculum to
(cont.)	scales?	26.B.i, 1, 27.A.j.1		Push-ups	Projector	reflect changes
	2) In what way	National Standards:	G 4: 44:	4) RP 1 (Hissing)	D.	and
Graduation	does a sharp	Tranonai Stanuai us.	Summative: 4 times per	5) Finger Buzzing	Piano	improvements
Perf. Prep	alter a pitch?	CCSS: Anchor	quarter, various points	6) Descending	D 1/1	made in the
D .	3) In what way	Standards for Reading:	G 4. 50 · 4	Ahhs	Board/dry erase	Beecher
Review	does a flat alter a	2, 3, 5, 10.	Summative: 50 points,	7) Major	accessories	Schools Music
and cont.	pitch?	RL9-10.9, RI9-10.2,	Spring Concert	Scale/Arpeggio	Cialet Danding Dagte	Program.
from	4) What is a triad?	RI9-10.3, SL9-10.1,	Summative 50 - sint	8) Minor	Sight-Reading Factory	
Quarter 3	5) Can I sing a	SL9-10.4, ELA.RI.9-10,	Summative: 50 points, Graduation	Scale/Arpeggio	Accounts	
End of	major triad	ELA.RI.11-12.	Performance	9) Yah Yahs	Check-off Charts	Students
Year	w/solfege and	CCD A D 2. D. A	г егіогшансе 	10) 2-hand exercise	Check-on Charts	continue to
	Kodaly hand	CCRA.R.2: Determine central ideas or themes		on major scale	Pencils	demonstrate
Wrap-Up	signs?	of a text and analyze		11) Beep-boops	renens	their
Quarter	6) Can I sing a minor triad	their development;		12) Octave sweeps 13) "Bo-bo's"	Choir binders	understanding
Quarter: 4 th	w/solfege and	summarize the key		13) DO-00 S	Chon dingers	of the basic
4	w/somege and	supporting details			Sound System/Storgs	
		and ideas.			Sound System/Stereo	principles of

Grade Level: 9-12 Curriculum Map

Length	Kodaly hand		Group sight-singing		proper vocal
(Days):	signs?		challenges:	Google Classroom	technique.
10 weeks	7) How does	CCRA.R.3: Analyze	1) Speech choruses		Students
42 min	diction impact	how and why	(rhythm/solfege		continue to
daily	the sound of a	individuals, events, and	packets)		make
dany	singer and the	ideas develop and	2) Music specific	1)	connections
Mon-Fri	choir as an	interact over the course	2) Widsie specifie	1)	between solfege
WIOII-I'II	ensemble?	of a text.		Spring Concert Music:	syllables and
	8) How do you clap	CCRA.R.5: Analyze the		1) TBD	written music,
	1 / 1	structure of texts,	In-class section	2) TBD	as well as
	the following	including how specific	work:	l /	
	rhythms (piece	sentences, paragraphs,	** = *	3) TBD	connecting
	specific)?	and larger portions of	1) Work in "parts"		written notation
	9) What are the	the text (e.g., a section, chapter,	in practice	Graduation	to the rhythm of
	basic principles	scene, or stanza) relate	rooms	Performance Music:	the vocal text.
	of sight-reading?	to each other and the	C1 1 CC ()	1) TBD	G. 1
	10) How does one	whole.	Check-offs (cont):	2) TBD	Students are
	articulate		1) Tree of Notes up		aware of the
	smooth	CCRA.R.10: Read and	to eighth notes		physical
	transitioning and	comprehend complex	(count/clap,		environment of
	usage of the	literary and informational texts	projected hiss)		singing.
	head and chest	independently and	2) Diatonic Major		
	voice?	proficiently.	Scale (solfege		Students have
	11) What is the role		w/Kodaly hand		built upon
	of the vocalist	RL.9: Analyze how an	signs)		previous
	within an	author draws on and	3) Major Arpeggio		knowledge.
	ensemble and as	transforms source	4) Note Namers 1		They are able to
	a soloist?	material in a specific work (e.g., how	(treble clef)		listen, blend,
	12) Do I understand	Shakespeare treats a	5) Rhythm Panel 1		and harmonize
	a 2/4 time	theme or topic from	CC		as an ensemble.
	signature?	Ovid or the Bible or	6) Natural Minor		Students have
			Scale		also shown me

Grade Level: 9-12 Curriculum Map

	•	1	T
13) Do I understand	how a later author	7) Natural Minor	they can
a 3/4 time	draws on a play by	Arpeggio	articulate
signature?	Shakespeare).	8) Rhythm Panel 2	proper diction
14) Can I identify	RI.9-10.2: Determine a	CC	and posture
and define a tie?	central idea of a text	9) Basic ear	based on my
15) Do I understand	and analyze its	training	modeling – and
dotted rhythms?	development over the	(major/minor	do so
16) Do I understand	course	tonality)	independently
melismas/slurs?	of the text, including		during each
17) Do I understand	how it emerges and is	Musical	rehearsal.
how to	shaped and refined by specific	terms/definitions:	
count/clap triplet	details; provide an	1) 2/4 time	I selected
8 th notes?	objective summary of	2) 3/4 time	literature that is
18) Can I identify	the text.	3) Tie	appropriate for
sounds that are		4) Dotted Rhythms	the students
major/happy?	DI 0 10 2 4 1 1	5) Melisma/slur	based on their
19) Can I identify	RI.9-10.3: Analyze how the author unfolds an	6) Triplet 8 th notes	feedback and
sounds that are	analysis or series of	7) Major/happy	performance on
minor/sad?	ideas or events,	8) Minor/sad	check-offs. This
20) Can I sing "my	including the order in	9) Partner song	literature has
part" in a partner	which the points are	10) Descant	been integrated
song?	made, how they are	10) Beseunt	into
21) Do I understand	introduced and developed, and the		"sight-singing
what a "descant"	connections that are		challenges"
is?	drawn between them.		which has
22) What are the			allowed the
pitches of the	SL.1: Initiate and		group to learn
treble clef staff	participate effectively in		their concert
(A3-G5)?	a range of collaborative discussions		music at a
(A3-G3)? 23) How can the	(one-on-one, in groups,		
	and teacher-led) with		faster pace.
awareness of	1		

physical energy and focus impact a performance (Stage presence)? 24) How do the lungs and diaphragm function in singing? 25) What are the elements of proper vocal hygiene? 26) What are the basic elements of proper vocal technique? 27) How does one articulate smooth transitioning and usage of the head and chest	topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. SL.4: Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task. ELA.RI.9-10: By the end of grade 9, read and comprehend literary nonfiction in the grades 9-10 text complexity band proficiently, with scaffolding as needed at		I found many examples of the CCSS in BHS choir curriculum.
voice?	the high end of the range.		
28) How does a vocalist sing the harmonic minor and melodic minor scales?	ELA.RI.11-12: By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band		

29) How does a vocalist sing the augmented and diminished triads?	proficiently, with scaffolding as needed at the high end of the range.		