

Course Name/Number: BHS Concert Choir

Grade Level: 9-12

Curriculum Map

Unit	Essential Questions	Standards & Skills	Common Assessments	Learning Activities	Resources/Technology	Unit Reflection
Name: Vocal and Rhythm Basics Concert for the Hungry Prep Quarter: 1 Length (Days): 10 weeks 42 min daily Mon-Fri	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: 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 National Standards: CCSS: Anchor Standards for Reading: 2, 3, 5, 10. RL9-10.9, RI9-10.2, RI9-10.3, SL9-10.1, SL9-10.4, ELA.RI.9-10, ELA.RI.11-12. CCRA.R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. CCRA.R.3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	Formative: 10 points, weekly grade Summative: 4 times per quarter, various points Summative: 50 points, Concert for the Hungry	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 Sight-Reading Factory Accounts	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? 9) What is the difference between a major scale and a minor scale? 10) What is a scale degree? 11) In what way does a sharp alter a pitch? 12) In what way does a flat alter a pitch? 13) What is a sharp? 14) What is a whole step? 15) What is a half step? 16) What is solfege? 17) What are Kodaly hand signs? 18) What are the correct pitches, solfege syllables, and Kodaly hand</p>	<p>CCRA.R.5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</p> <p>CCRA.R.10: Read and comprehend complex literary and informational texts independently and proficiently.</p> <p>RL.9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</p> <p>RI.9-10.2: Determine a central idea of a text and analyze its development over the course</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>Sheet music</p> <p>Choir binders</p> <p>Teacher-made supplements</p> <ol style="list-style-type: none"> 1) Choir Handbooks 2) Music Dept. Calendar 3) Tree of Notes 	<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>of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>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 connections that are drawn between them.</p> <p>SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>SL.4: Present information, findings,</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 Kan Will Honor Chorus 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>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.</p> <p>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.</p> <p>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.</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>Kan Will Honor Chorus (select students)</p> <p>ILMEA Senior Division Chorus Auditions (volunteer students)</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>Check-Offs:</p> <p>1) Sight-singing summatives - sight reading factory</p> <p>2) Rhythm summatives - sight reading factory</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: 26.A.h.2, 26.A.h.4, 26.A.h.5, 26.A.h.6,	Formative: 10 points, weekly grade	Group warm-ups	Computer	I continue to update the

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<p>Winter Concert Prep</p> <p>Review and cont. from Quarter 1</p> <p>Quarter: 2nd</p> <p>Length (Days): 10 weeks 42 min daily</p> <p>Mon-Fri</p>	<p>the sound of a singer and the choir as an ensemble?</p> <p>2) How do you count/clap the following rhythms (piece specific)?</p> <p>3) What are the expectations of a performer during a performance?</p> <p>4) What are the expectations of a performer as an audience member (concert etiquette)?</p> <p>5) Do I warm-up properly?</p> <p>6) Do I sing with correct posture (sitting and standing)?</p> <p>7) Do I “point my voice” correctly as I sing?</p> <p>8) Do I sing with correct “phrasing?”</p>	<p>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</p> <p>National Standards:</p> <p>CCSS: Anchor Standards for Reading: 2, 3, 5, 10.</p> <p>RL9-10.9, RI9-10.2, RI9-10.3, SL9-10.1, SL9-10.4, ELA.RI.9-10, ELA.RI.11-12.</p> <p>CCRA.R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</p> <p>CCRA.R.3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.</p> <p>CCRA.R.5: Analyze the structure of texts, including how specific sentences, paragraphs,</p>	<p>Summative: 4 times per quarter, various points</p> <p>Summative: 50 points, Winter Concert</p>	<p>Partner performance w/BJHS band and choir members</p> <p>Check-Offs: 1) Sight-singing summatives - sight reading factory</p> <p>2) Rhythm summatives - sight reading factory</p> <p>Musical terms/definitions as presented in theory book.</p> <p>Concert Reflection/Self Assessment</p> <p>Students perform for audience members.</p> <p>Solo/Ensemble Contest Registration</p>	<p>Elmo</p> <p>Projector</p> <p>Piano</p> <p>Board/dry erase accessories</p> <p>Sight-reading Factory Accounts</p> <p>Check-off Charts</p> <p>Pencils</p> <p>Choir binders</p> <p>Google Classroom</p> <p>Sound System /Stereo</p> <p>Winter Concert Music: 1) TBD 2) TBD</p>	<p>music curriculum to reflect changes and improvements made in the Beecher Schools Music Program.</p> <p>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.</p>
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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>and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</p> <p>CCRA.R.10: Read and comprehend complex literary and informational texts independently and proficiently.</p> <p>RL.9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</p> <p>RI.9-10.2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific</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>details; provide an objective summary of the text.</p> <p>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 connections that are drawn between them.</p> <p>SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>SL.4: Present information, findings, and supporting evidence clearly, concisely,</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 chorus 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>	<p>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.</p> <p>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.</p> <p>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.</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>					
Unit	Essential Questions	Standards & Skills	Common Assessments	Learning Activities	Resources/Technology	Unit Reflection
<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: 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</p> <p>National Standards:</p>	<p>Formative: 10 points, weekly grade</p> <p>Summative: 4 times per quarter, various points</p>	<p>Group warm-ups:</p> <p>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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<p>from Quarter 2</p>	<p>3) In what way does a flat alter a pitch?</p>	<p>CCSS: Anchor Standards for Reading: 2, 3, 5, 10.</p>		<p>6) Descending Ahhs</p>	<p>Board/dry erase accessories</p>	<p>Beecher Schools Music Program.</p>
<p>Quarter: 3rd</p>	<p>4) What is a triad?</p>	<p>RL9-10.9, RI9-10.2, RI9-10.3, SL9-10.1, SL9-10.4, ELA.RI.9-10, ELA.RI.11-12.</p>		<p>7) Major Scale/Arpeggio</p>	<p>Sight-reading Factory Accounts</p>	<p>Students continue to demonstrate their understanding of the basic principles of proper vocal technique.</p>
<p>Length (Days): 10 weeks 42 min daily</p>	<p>5) Can I sing a major triad w/solfege and Kodaly hand signs?</p>	<p>CCRA.R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</p>		<p>8) Minor Scale/Arpeggio</p>	<p>Check-off Charts</p>	<p>Students continue to demonstrate their understanding of the basic principles of proper vocal technique.</p>
<p>Mon-Fri</p>	<p>6) Can I sing a minor triad w/solfege and Kodaly hand signs?</p>	<p>CCRA.R.3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.</p>		<p>9) Yah Yahs</p>	<p>Pencils</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>7) How does diction impact the sound of a singer and the choir as an ensemble?</p>	<p>CCRA.R.5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</p>		<p>10) 2-hand exercise on major scale</p>	<p>Choir binders</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>8) How do you clap the following rhythms (piece specific)?</p>			<p>11) Beep-boops</p>	<p>Google Classroom</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>9) What are the basic principles of sight-reading?</p>			<p>12) Octave sweeps</p>	<p>Sound System /Stereo</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>10) How does one articulate smooth transitioning and</p>			<p>Group sight-singing challenges: 1) Speech choruses (rhythm/solfege packets) 2) Music specific</p>	<p>Accompaniment playlists</p>	<p>Students are aware of the physical environment of singing.</p>
				<p>In-class section work: 1) Work in “parts” in practice rooms</p> <p>Check-offs (cont): 1) Tree of Notes up to eighth notes (count/clap, projected hiss)</p>	<p>Count/Clap Rhythm Playlist</p> <p>Spring Concert Music: 1) TBD 2) TBD 3) TBD</p>	

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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 8th 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>CCRA.R.10: Read and comprehend complex literary and informational texts independently and proficiently.</p> <p>RL.9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</p> <p>RI.9-10.2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>RI.9-10.3: Analyze how the author unfolds an</p>		<p>2) Sight-Reading factory assignments</p> <p>3) Basic ear training (major/minor tonality)</p> <p>Musical terms/definitions:</p> <p>4) 2/4 time</p> <p>5) 3/4 time</p> <p>6) Tie</p> <p>7) Dotted Rhythms</p> <p>8) Melisma/slur</p> <p>9) Triplet 8th notes</p> <p>10) Major/happy</p> <p>11) Minor/sad</p> <p>12) Partner song</p> <p>13) Descant</p> <p>Solo/Ensemble Contest Preparation (volunteering students)</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>analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p>SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</i></p> <p>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.</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 choir 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>	<p>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.</p> <p>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.</p>				
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Name: Spring Concert Prep (cont.) Graduation Perf. Prep Review and cont. from Quarter 3 End of Year Wrap-Up Quarter: 4 th	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: 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 National Standards: CCSS: Anchor Standards for Reading: 2, 3, 5, 10. RL9-10.9, RI9-10.2, RI9-10.3, SL9-10.1, SL9-10.4, ELA.RI.9-10, ELA.RI.11-12. CCRA.R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	Formative: 10 points, weekly grade Summative: 4 times per quarter, various points Summative: 50 points, Spring Concert Summative: 50 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 Sight-Reading Factory Accounts Check-off Charts Pencils Choir binders Sound System/Stereo	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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Curriculum Map

<p>Length (Days): 10 weeks 42 min daily Mon-Fri</p>	<p>Kodaly hand signs? 7) How does diction impact the sound of a singer and the choir as an ensemble? 8) How do you clap the following rhythms (piece specific)? 9) What are the basic principles of sight-reading? 10) How does one articulate smooth transitioning and usage of the head and chest voice? 11) What is the role of the vocalist within an ensemble and as a soloist? 12) Do I understand a 2/4 time signature?</p>	<p>CCRA.R.3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.</p> <p>CCRA.R.5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</p> <p>CCRA.R.10: Read and comprehend complex literary and informational texts independently and proficiently.</p> <p>RL.9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or</p>		<p>Group sight-singing challenges: 1) Speech choruses (rhythm/solfege packets) 2) Music specific</p> <p>In-class section work: 1) Work in “parts” in practice rooms</p> <p>Check-offs (cont): 1) Tree of Notes up to eighth notes (count/clap, projected hiss) 2) Diatonic Major Scale (solfege w/Kodaly hand signs) 3) Major Arpeggio 4) Note Namers 1 (treble clef) 5) Rhythm Panel 1 CC 6) Natural Minor Scale</p>	<p>Google Classroom</p> <p>1)</p> <p>Spring Concert Music: 1) TBD 2) TBD 3) TBD</p> <p>Graduation Performance Music: 1) TBD 2) TBD</p>	<p>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.</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 8th 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>how a later author draws on a play by Shakespeare).</p> <p>RI.9-10.2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>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 connections that are drawn between them.</p> <p>SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with</p>		<p>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 8th 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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	<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>diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>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.</p> <p>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.</p> <p>ELA.RI.11-12: By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band</p>				<p>I found many examples of the CCSS in BHS choir curriculum.</p>
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	29) How does a vocalist sing the augmented and diminished triads?	proficiently, with scaffolding as needed at the high end of the range.				
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