

Semester 1 of 1					
Unit #: Title and Duration	Purpose	Priority Grade-Level Standard(s)	Content Goals	Learner Outcomes	Resources and Materials
<p>Unit 1: Vocal Production - Maximizing Your Sound</p> <p>3 Weeks of basic topics (posture, breathing and embouchure mouth positions) and ongoing throughout each semester</p>	<p>This unit emphasizes the role of the body as an instrument to the voice. It provides an awareness of how the voice works, many physical and mental reminders for vocal production, and gives students the chance to discover their individual sound in relation to the larger choral sound. Posture and breathing techniques to support vocal production are introduced at the beginning of the unit.</p>	<p>AS 5 1. Identify and apply personally-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.</p> <p>AS 6 1. Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.</p>	<p>Students will KNOW:</p> <ul style="list-style-type: none"> <li>• Posture and supporting Points of Balance.</li> <li>• Function of diaphragm applicable to breathing techniques.</li> <li>• Resonators and Articulators and the role they play when the body is in alignment.</li> <li>• The appropriate embouchure for various styles of music.</li> <li>• Strategies that they can use to improve their</li> </ul>	<p>Students will be able to DO:</p> <ul style="list-style-type: none"> <li>• Describe and demonstrate the appropriate body posture needed for singing.</li> <li>• Describe and/or demonstrate the appropriate embouchure suitable for the primary vowels of the overall choral sound.</li> <li>• Adjust, as needed, and apply knowledge of vocal concepts to meet the criteria of repertoire demands.</li> </ul>	<p><i>Cantabile: A Manual about Beautiful Singing for Singers, Teachers of Singing and Choral Conductors</i>  <i>What Every Singer Needs to Know</i>  <i>About the Body, M. Maulde, M. Allen, and K. Zeller</i>  <i>Vocalize!: 45 Accompanied Vocal Warm-Ups That Teach Technique, A. Beck</i>  <i>Warm-Ups for Changing Voices: Building Healthy Middle School Singers, Dan Andersen</i>  <i>Working with Adolescent Voices,</i></p>

			individual vocal production.		John Marion Cooksey
<p>Unit 2: Repertoire - Performance &amp; Connection</p> <p>Semester-long, starts after Unit 1 has been introduced and is ongoing</p>	<p>Students will apply knowledge from Unit 1 of posture, vocal warm-ups, breathing and singing technique to the choral repertoire and rehearsal techniques that lead to a final performance. Students will have the opportunity of singing an array of vocal and choral pieces (both historical and current, traditional, and popular from various cultures and purposes) as a group while making decisions on performance readiness and</p>	<p>AS 5 1. Identify and apply personally-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.</p> <p>AS 6 2. Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for</p>	<p>Students will KNOW:</p> <ul style="list-style-type: none"> <li>• Performance Readiness and how to determine this in rehearsal.</li> <li>• Criteria for analyzing the performance of others.</li> <li>• Part Independence.</li> <li>• Context of a musical piece and how it should be performed.</li> <li>• Blend/Balance.</li> <li>• Appropriate tone quality for each piece in the choral repertoire studied every semester.</li> </ul>	<p>Students will be able to DO:</p> <ul style="list-style-type: none"> <li>• Sing in unison, 2-part and 3-part harmony depending on needs of the group.</li> <li>• Perform Body Music body percussion sequences in multiple parts.</li> <li>• Demonstrate rehearsal habits that support a healthy vocal production.</li> <li>• Adjust, as needed, and apply knowledge of guided vocal concepts to meet the criteria of</li> </ul>	<p><i>The Vocalize! Canon Collection: 55 Rounds for Choral and Classroom Singing</i>, Andy Beck</p> <p><i>Rounds Plus: Traditional Rounds with Ostinatos for Changing Voices</i>, Roger Emerson</p> <p><i>Choir Builders: Fundamental Vocal Techniques for Classroom and General Use</i>, Rollo Dilworth</p> <p><i>Body Music</i> (as performed by Keith Terry at the Portland Orff-Schulwerk Association Mini-Conference, Oct. 9 &amp; 10, 2020)</p>

	<p>programming a concert set. Based on the criteria of rehearsal goals, students will have the chance to share opinions on other recorded or live examples of similar or contrasting repertoire. They will also individually explore their own musical interests and make connections with repertoire being studied through an Album of My Life Project each semester.</p>	<p>venue, purpose, context, and style. AS 7 1. Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose. AS 9 1. Apply appropriate personally-developed criteria to evaluate musical works or performances. AS 10 Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.</p>		<p>repertoire demands.</p> <ul style="list-style-type: none"><li>• Evaluate and analyze a choral performance (including performances of the studied repertoire).</li><li>• Connect repertoire to their own musical interests in written assignments and in verbal discussion.</li></ul>	
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<p><b>Unit 3: Rhythm Reading</b></p> <p>Semester-long, at least one new rhythmic element introduced every week</p>	<p>This unit develops a student's ability to identify, read, and perform rhythmic elements. As students become familiar with looking at a score, they can apply their knowledge of reading rhythms to improve on the technical accuracy of challenging rhythmic passages within the repertoire studied in class.</p>	<p>AS 1 1. Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent. AS 4 3. When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation. AS 6 1. Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.</p>	<p>Students will KNOW:</p> <ul style="list-style-type: none"> <li>Names of rhythmic symbols</li> <li>Rhythmic elements in relation to the number of sounds to the beat or number of beats to the sound.</li> <li>The role of time signature, meter, and form in its relation to rhythmic concepts.</li> </ul>	<p>Students will be able to DO:</p> <ul style="list-style-type: none"> <li>Read aloud the syllables that correspond with each rhythmic element.</li> <li>Perform any rhythmic pattern by sight that meets the level of the ensemble.</li> <li>Create and perform patterns that incorporate the rhythmic elements presented in the choral repertoire to demonstrate the role of time signature, meter, and form, and to improve technical accuracy.</li> </ul>	<p><i>The Rhythm Randomizer,</i> <a href="http://www.rhythmrandomizer.com">www.rhythmrandomizer.com</a></p> <p><i>Sight Reading Factory,</i> <a href="http://www.sightreadingfactory.com">www.sightreadingfactory.com</a></p>
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<p><b>Unit 4: Solfa &amp; Sight-Singing</b></p> <p>Semester-long</p>	<p>This unit develops a student's aural awareness of perceived pitch. It provides strategies to address and resolve issues of intonation within the choral rehearsal and develops the students' aural abilities towards more consistent tuneful singing.</p>	<p>AS 1 1. Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.</p> <p>AS 4 3. When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.</p> <p>AS 6 1. Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.</p>	<p>Students will KNOW:</p> <ul style="list-style-type: none"> <li>• The musical alphabet and how it applies to learning staff note names.</li> <li>• Treble Clef Staff Note Names and Ledger Lines down to Middle C and up to A.</li> <li>• Melodic contour or intervallic direction for the notes of a musical passage (i.e. steps/skips/leaps/repeats).</li> <li>• Solfa syllables and how to use it as a tool in learning music in the repertoire.</li> <li>• Moveable "do" based on the key signature.</li> </ul>	<p>Students will be able to DO:</p> <ul style="list-style-type: none"> <li>• Identify pitch letters/note names of the treble clef staff.</li> <li>• Identify the intervallic direction of notes in a musical passage.</li> <li>• Demonstrate tuneful singing through solfa syllables and use of Curwen hand signs.</li> <li>• Improvise melodic patterns using solfa syllables and Curwen hand signs that incorporate the pitches of selected patterns presented in the choral repertoire.</li> </ul>	<p><i>S-Cubed Sight Singing Program</i>  <i>Level ONE: How to teach Sight Singing to Beginners</i>, Dale Duncan</p> <p><i>Sing at First Sight, Level 1: Foundations in Choral Sight-Singing</i>, Andy Beck, Brian Lewis, and Karen Surmani  <i>Sight Reading Factory</i>, <a href="http://www.sightreadingfactory.com">www.sightreadingfactory.com</a></p>
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<p><b>Unit 5: Musical Expression</b></p> <p>Semester-long</p>	<p>This unit develops a student's ability to analyze sheet music through the lens of musical expression and the expressive qualities of music. Students acquire vocabulary that helps them make decisions in the rehearsal process while also understanding the decisions made through the context of a musical piece.</p>	<p>AS 4 2. Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.</p> <p>AS 4 3. When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.</p> <p>AS 4 5. Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre,</p>	<p>Students will KNOW:</p> <ul style="list-style-type: none"> <li>• Dynamics.</li> <li>• Musical articulation (including but not limited to legato, slurs, staccato, marcato).</li> <li>• Phrasing as it relates to the performance of a piece.</li> <li>• Timbre.</li> </ul>	<p>Students will be able to DO:</p> <ul style="list-style-type: none"> <li>• Identify and define the concepts of musical articulation, dynamics, phrasing, and timbre.</li> <li>• Demonstrate the performance of the concepts related to expressive qualities in music.</li> <li>• Suggest expressive ideas based on interpretations of the text and context of a piece.</li> </ul>	<p>Chosen repertoire for the semester</p> <p>Classroom posters</p> <p><i>Sing Legato</i>, Kenneth Jennings</p>
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		articulation/style, and phrasing). AS 5 1. Identify and apply personally-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.			
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<p><b>Unit 6: Repertoire - Score Reading</b></p> <p>Semester-long</p>	<p>Introduce and familiarize students to the symbols present in written music, especially within the repertoire studied in the choral classroom. Students are provided the opportunity to understand the choral octavo or score as a tool to guide the rehearsal process leading up to a performance.</p>	<p>AS 4 3. When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.</p> <p>AS 4 2. Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.</p>	<p>Students will KNOW:</p> <ul style="list-style-type: none"> <li>• Common symbols used in the sheet music of the repertoire studied in class both by name and their function.</li> <li>• Music Commands (including D.C. al Fine and D.S. al Fine).</li> <li>• Form.</li> </ul>	<p>Students will be able to DO:</p> <ul style="list-style-type: none"> <li>• Identify, define, and perform the function of common musical symbols in printed music.</li> <li>• Demonstrate knowledge of music commands through a strategy of Body Music body percussion patterns.</li> <li>• Demonstrate the ability to follow a voice part in a choral octavo containing up to 2 or more voice parts.</li> </ul>	<p>Chosen repertoire for the semester</p> <p><i>Body Music</i> (as performed by Keith Terry at the Portland Orff-Schulwerk Association Mini-Conference, Oct. 9 &amp; 10, 2020)</p>
<p><b>End of Semester 1</b></p>					