

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

High School Beginning Chorus

**ACRONYM KEY**

**AWL: Academic Word List**

**CCGPS: Common Core Georgia Performance Standards**

**CCRAS -R: College and Career Readiness Anchor Standards for Reading**

**CCRAS -W: College and Career Readiness Anchor Standards for Writing**

**CCRAS -SL: College and Career Readiness Anchor Standards for Speaking and Listening**

**CIM: Creativity Instructional Matrix**

**GPS: Georgia Performance Standards**

**Example: CCRAS - R. 5 = College and Career Readiness Anchor Standards for Reading #5 (Craft and Structure):** 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.

**Example: CCRAS - W. 2 = College and Career Readiness Anchor Standards for Writing #2 (Text Type and Purposes):** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

**Example: CCRAS - W. 7 = College and Career Readiness Anchor Standards for Writing #7 (Research to Build and Present Knowledge):** Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

**Example: CCRAS - SL. 1 = College and Career Readiness Anchor Standards for Speaking and Listening #1 (Comprehension and Collaboration):** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

**Example: CIM: S2.5 = Creativity Instructional Matrix, Stage 2, Cognitive Skill #5:** Questions hierarchies of value and logic by critiquing and producing artworks.

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 1 Week 1	multiple	<p><b>CHORUS GPS:</b> Multiple</p> <p><b>CCGPS:</b></p> <p><b>AWL:</b></p> <p><b>CIM:</b></p>	Pre-Assessment	<p><b>Pre-Assessment:</b> CKV (Conceptual Knowledge and Vocabulary Test) online assessment</p> <p><b>Concepts/Skills:</b> Conceptual Knowledge and Vocabulary</p> <p><b>Activities and Suggested Lesson:</b></p> <p><b>Resources (Performance repertoire - QUARTER 1):</b> A cappella, accompanied, multipart. Also refer to GMEA list.</p> <p><b>SSA:</b> Simple Gifts - Wheeler, arr. (Class D) Castle on a Cloud - Schonberg/Spévacek Dona Nobis Pacem - Lightfoot My Favorite Things - Huff, arr. Allunde Alleluia - Terri</p> <p><b>TTB:</b> Tollite Hostias - Muller, arr. (Class D) Medieval Gloria - Singh, arr. (Class D) Da Pacem Domine - Melchior Franck/Lon Beery</p> <p><b>SATB:</b> Veni Juse - Cherubini/arr. Weck (Class D) Cantate Domino - Pitoni/ed. Greyson (Class D)</p>

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Week 2 and ongoing	PA	<p><b>CHORUS GPS:</b></p> <p>MHSBC.1</p> <p>a. Identify vocal anatomy and develops proper body alignment and breathing techniques to support a clear and free tone using accurate intonation.</p> <p>b. Recognize and begin to develop pure vowels and clear consonants.</p> <p>d. Develop listening skills to match pitch and adjust intonation within the ensemble.</p> <p>MHSBC.3</p> <p>a. Identify basic music vocabulary and symbols</p> <p>b. Read and notate basic rhythms and pitches using a melodic and rhythmic language.</p> <p><b>CCGPS: CCRAS - SL.6</b></p> <p><b>AWL: function, structure</b></p> <p><b>CIM:</b> S1.8 Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning</p>	Sound Patterns	<p><b>Concepts/Skills:</b> Notation</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Introduce or review basics of posture and breathing.</p> <p>Introduce or review theory basics: note values and rests (whole, half, quarter, eighths), time signatures, dotted notes.</p> <p>Introduce or review vowel formation, voiced and unvoiced consonants and diction.</p> <p>Introduce or review use of head tone.</p> <p>Differentiate between head and chest tone.</p> <p>Introduce or review sight reading system (solfege or numbers).</p> <p>Apply concepts of tone production to appropriate repertoire in small and larger ensembles, unison and two-part.</p> <p>Creativity: use cues/clues from various contexts to generate aural/visual images to interpret, present or symbolize in sound e.g. visual images connected to specific sound ideals, tone productions, etc.</p> <p><b>Music vocabulary Beginning Level on notation (ongoing):</b> note, staff, ledger lines, sharp sign, flat sign, natural sign, clef, grand staff stem, flag, beam, dotted note, dotted rhythm, tie, triplet, rest, time signature, key signature, bar line, measure/bar, double bar line, note values first/second endings</p> <p><b>Resources (Performance repertoire):</b></p> <p><b>Questioning Strategies:</b></p> <p><b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 3 and ongoing	PA, 1, 2, and 7	<p><b>CHORUS GPS:</b>  MHSBC.1  h. Respond to basic conducting gestures.  MHSBC.3  a. Identify basic music vocabulary and symbols.  b. Read and notate basic rhythms and pitches using a melodic and rhythmic language.  MHSBC.6  b. Identify components of the choral score.</p> <p><b>CCGPS: CCRAS - R.4</b>  AWL: correspond, categorize, analyze, interval</p> <p><b>CIM: S1.9</b> Uses strategies to alter/generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Sound Patterns	<p><b>Concepts/Skills:</b> intervals</p> <p><b>Activities and Suggested Lesson:</b>  Review standard patterns and basic intervals in sight reading e.g. steps, skips (thirds), triads.  Responding to conducting patterns: attack, release, dynamic variations (f,p, cresc., dim.), articulation, with application to expressive performance of repertoire through dynamics, tempo and phrasing.  Continue applying concepts of head tone, phrasing, clear consonants, correctly placed and formed vowels, correct execution of diphthongs, diction, and responses to conducting patterns, etc. to repertoire selections.  Score reading including repeat signs, first/second endings, Da Capo, Dal Segno, Fine.  Score reading activities e.g. class composition, graphic organizer, rhythm bricks aligned in score format, score analysis through highlighting voice parts, etc.  Creativity: Create class scores based on the repertoire to learn the repertoire as well as develop score reading skills.</p> <p><b>Resources (Performance repertoire):</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 4 and ongoing	PA, 1, 3, and 10	<p><b>CHORUS GPS:</b>  MHSBC.3  a. Identify basic music vocabulary and symbols.  b. Read and notate basic rhythms and pitches using a melodic and rhythmic language.  MHSBC.6  b. Identify components of the choral score.</p> <p><b>CCGPS: CCRAS - R.4</b>  AWL: interact, segment, relevance, interval</p> <p><b>CIM:</b> S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Sound Patterns	<p><b>Concepts/Skills:</b> whole tones, half tones</p> <p><b>Activities and Suggested Lesson:</b>  Sharp, flat, key, key signature, major, scale.  Write sharps and flats on staff notation.  Sing major scale sections from staff notation.  Key signatures and major scales: recognition, and reading of C, G, F majors.  Analysis of the major scale: sight reading the pentachord, the upper tetrachord, arpeggio, etc.  Apply tone production techniques, knowledge of sight reading, score reading, recognition of patterns, and expression/articulation to repertoire selections.</p> <p><b>Music Vocabulary Beginning Level Performance Directions (ongoing):</b>  Accelerando, adagio, allegretto, allegro, andante, cantabile, crescendo da capo, dal segno, decrescendo, diminuendo, fermata, fine, forte f fortissimo ff, legato, lento, mezzo, moderato, piano p, pianissimo pp, poco, ritardando, solo, soli, tutti, &gt;</p> <p><b>Resources (Performance repertoire):</b></p>

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Week 5 and ongoing	5, 6, 8, 10, 19, and 20	<p><b>CHORUS GPS:</b> MHSBC.3</p> <ul style="list-style-type: none"> <li>a. Identify basic music vocabulary and symbols.</li> <li>b. read and notate basic rhythms and pitches using a melodic and rhythmic language.</li> <li>c. notate basic rhythms and pitches from aural examples.</li> </ul> <p><b>CCGPS: CCRAS - R.4</b> AWL: dynamic, categorize, correspond</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image.</p>	Elements of Music	<p><b>Concepts/Skills:</b> Dynamics, meter, tempo, articulation</p> <p><b>Activities and Suggested Lesson:</b> Key signatures continued: singing and writing dictation within the key. Review basic music vocabulary related to dynamics, meter, tempo, articulation. Aural: Identify through listening: p, mp,pp,f,mf,ff,sf,crescendo, diminuendo, duple or triple meter, presto, largo, accelerando, ritardando, accents, legato, staccato, tenuto. Generate interpretations for musical ideas/themes/motives when above parameters are manipulated.</p> <p><b>Resources (Performance repertoire):</b></p>

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Week 6 and ongoing	5,6, 8, 10, 19, and 20	<p><b>CHORUS GPS:</b>  MHSBC.1  c. Perform assigned vocal part in unison and in simple harmony, with and without accompaniment.</p> <p>MHSBC.3  a. Identify basic music vocabulary and symbols.  b. read and notate basic rhythms and pitches using a melodic and rhythmic language.  c. notate basic rhythms and pitches from aural examples.</p> <p><b>CCGPS: CCRAS - R.4</b>  AWL: interval, function</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a music idea or aural image.</p>	Elements of Music	<p><b>Concepts/Skills:</b> Melody - Intervals</p> <p><b>Activities and Suggested Lesson:</b>  Review singing of basic intervals: 2nds, 3rds, 5ths.  Sight reading more advanced intervals: 6ths, 4ths, octave, etc. through visual recognition, and singing and writing activities.  Sight reading patterns adding more intervals, e.g. do – fa, re – so, re-te-do, etc.  Aural: match pitch, identify intervals, identify major and minor, sing selected intervals.  Listening: identifying musical ideas, generate multiple interpretations for ideas, themes, motives.  Apply sight reading techniques to selections, e.g. sight reading rhythms, selected measures, etc. from repertoire.</p> <p><b>Resources (Performance repertoire):</b></p>

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Week 7	PA	<p><b>CHORUS GPS:</b>  MHSBC.1  a. Identify vocal anatomy and develops proper body alignment and breathing techniques to support a clear and free tone using accurate intonation.  f. Identify aspects of voice change as reflected in physiological changes, vocal ranges, tone, and vocal agility.</p> <p>MHSBC.3  a. Identify basic music vocabulary and symbols.  b. read and notate basic rhythms and pitches using a melodic and rhythmic language.  c. notate basic rhythms and pitches from aural examples.</p> <p><b>CCGPS: CCRAS - W.4</b>  AWL: category, unique</p> <p><b>CIM:</b> S1.4 Mentally manipulates sound and meaning.</p>	Elements of Music	<p><b>Concepts/Skills:</b> Timbre</p> <p><b>Activities and Suggested Lesson:</b>  Review or introduce basic voice types, range and voice changes including listening, analyzing and describing music performances.  Listening activities: responding to pitch, rhythm, diction, voice types, dynamics, interpretation.  Listen and analyze: soprano, alto, tenor, bass and relate own voice as to range, tessitura and timbre.  Explore vocal anatomy, voice change as relative to age group.  Identify and explain operatic voice types including basso profundo, lyric tenor, dramatic soprano, coloratura.  Music theory continued: rhythmic patterns including dotted quarter followed by eighth, eighth rest and eighth note combinations, upbeats (anacrusis).  Apply knowledge of voice, tone production, posture, breathing and music theory to performance and analysis of repertoire.</p> <p><b>Resources (Performance repertoire):</b></p>



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Week 8 and ongoing	PA, 1-10	<p><b>CHORUS GPS:</b> MHSBC.1</p> <p>a. Identify vocal anatomy and develops proper body alignment and breathing techniques to support a clear and free tone using accurate intonation.</p> <p>b. Recognize and begin to develop pure vowels and clear consonants.</p> <p>c. Perform assigned vocal part in unison and in simple harmony, with and without accompaniment.</p> <p>d. Develop listening skills to match pitch and adjust intonation within the ensemble.</p> <p>e. Sing within the ensemble utilizing an awareness of blend and balance.</p> <p>f. Identify aspects of voice change as reflected in physiological changes, vocal ranges, tone, and vocal agility.</p> <p>g. Perform level appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning.</p> <p>h. Respond to basic conducting gestures.</p> <p>i. Incorporate movement in warm-ups and repertoire to develop musical understanding.</p> <p><b>CCGPS: CCRAS - W.6</b></p> <p><b>AWL: technique</b></p> <p><b>CIM: S1.1</b> Mentally recalls and produces sound images using a variety of materials</p>	<p>Assessment</p> <p>(Fall Concert, All-State Auditions, Honor Groups)</p>	<p><b>Concepts/Skills:</b> Performance</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Review (basic theory, vocal anatomy, conducting techniques, music vocabulary, sight reading, performing vowels and consonants correctly, etc.)</p> <p>Utilize music software or online interactive sight reading or music theory programs. Students complete modules at own pace.</p> <p>Apply knowledge of tone production, expression, phrasing, balance, blend, legato, vowels, consonants, diphthongs, diction to repertoire selections.</p> <p><b>Music Vocabulary Beginning Level for Choral/Vocal (ongoing):</b></p> <p>diction diphthong melisma balance blend articulation breath control breath mark head tone chest tone alto soprano mezzo-soprano tenor bass baritone lyrics</p> <p><b>Resources (Performance Repertoire):</b></p>

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Week 9	PA, 1 - 10	<p><b>CHORUS GPS:</b>  MHSBC.1  a. Identify vocal anatomy and develops proper body alignment and breathing techniques to support a clear and free tone using accurate intonation.  b. Recognize and begin to develop pure vowels and clear consonants.  c. Perform assigned vocal part in unison and in simple harmony, with and without accompaniment.  d. Develop listening skills to match pitch and adjust intonation within the ensemble.  e. Sing within the ensemble utilizing an awareness of blend and balance.  f. Identify aspects of voice change as reflected in physiological changes, vocal ranges, tone, and vocal agility.  g. Perform level appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning.  h. Respond to basic conducting gestures.  i. Incorporate movement in warm-ups and repertoire to develop musical understanding.  MHSBC.3  d. Utilize available music instructional and notational software.</p> <p><b>CCGPS: CCRAS - W.6</b>  AWL: technique, demonstrate  <b>CIM:</b> S1.2 Follows prompts inherent in the character of music.</p>	Analysis	<p><b>Concepts/Skills:</b> Vocal Technique and Music Theory Skills</p> <p><b>Activities and Suggested Lesson:</b>  Summative Assessment:  Practical: individual/small group performance of 4 measure sight reading examples utilizing melodies within the range of an octave.  4 measure rhythmic sight reading through clapping or chanting.  Vocalize demonstrating correct posture, breathing and vowel formation.  Sections from selected repertoire for phrasing, intonation, tone, breathing and other aspects taught.  Written:  Basic theory quiz  Sight reading quiz (provide solfege/numbers and note values to selected examples)  Aural examples matching tone, note reading examples or listening critiques  Dictation (rhythmic and/or melodic)  Online or software programs</p> <p><b>Resources:</b></p> <p><b>Questioning Strategies:</b>  <b>Five Core Questions for Creativity Development:</b>  1) What more can you do?  2) Did you take a chance?  3) What else can you connect it to? (What more can you add?)  4) What is another way of doing it? Can it be better?  5) Are you letting your personality come through?</p>

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Quarter 2 Week 10 and ongoing	PA, 19	<p><b>CHORUS GPS:</b>  MHSBC.1 (ongoing)  MHSBC.6  a. Listen to various genres and styles of music.  b. Identify components of the choral score.  c. Identify and describe emotions and thoughts communicated through music.</p> <p><b>CCGPS: CCRAS - W.1</b>  AWL: analysis, style</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image.</p>	Analysis	<p><b>Concepts/Skills:</b> Analysis; multiple interpretations; phrase manipulation.</p> <p><b>Activities and Suggested Lesson:</b>  Review vowels, consonants, diction, articulation through listening analysis.  Listening: critical listening for discussion and paragraph writing to solo or choral recordings for voice types, style, interpretation, tone, dynamics, etc. Write paragraph identifying the voice types, genre, mood. Explain how music communicates the meaning of the text.  Analyze/Evaluate a composition for applicable dynamic and articulation indicators.  Analyze a composition, aurally and from a score, for phrases: phrase lengths, motives, question/answer, echo, etc.</p> <p><b>Resources (Performance repertoire - QUARTER 2):</b></p>

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Week 11 and ongoing	PA, 4, 8, 9, 15, 16, 17, 18, 20.	<p><b>CHORUS GPS:</b></p> <p>MHSBC.3 b. Read and notate basic rhythms and pitches using a melodic and rhythmic language.</p> <p>MHSBC.4 a. Explore possibilities of sound that can be vocally produced.</p> <p>MHSBC.5 a. Create simple rhythms and/or melodies. b. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS-SL.6</b> AWL: Analysis, evaluate</p> <p><b>CIM:</b> S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc; seeks and employs sound and conceptual patterns to make connections.</p>	Analysis	<p><b>Concepts/Skills:</b> Rhythmic and melodic patterns; repetition, symmetry; balance.</p> <p><b>Activities and Suggested Lesson:</b>            Dictation: rhythmic and melodic.            Vocal rhythmic improvisation during warm ups using studied rhythms, including rhythmic techniques such as syncopation, accentuation, accent shifting, polyrhythm, polymeter.            Vocal melodic improvisation during warm ups using chord patterns.            Composition: completing 2 measure rhythms (question/answer or echo statements) [T leads whole group in class composition]            Select dictation examples from the repertoire.            Select improvisation examples from the repertoire.            Select compositional activities based on rhythms or melodies from the repertoire.</p> <p><b>Resources (Performance repertoire):</b></p> <p><b>Questioning Strategies:</b>  <b>Five Core Questions for Creativity Development:</b>            1) What more can you do?            2) Did you take a chance?            3) What else can you connect it to? (What more can you add?)            4) What is another way of doing it? Can it be better?            5) Are you letting your personality come through?</p>

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Week 12 and ongoing	PA, 4, 8, 9, 15, 16, 17, 18, 20.	<p><b>CHORUS GPS:</b>  MHSBC.6  a. Listen to various genres and styles of music.  MHSBC.4  a. Explore possibilities of sound that can be vocally produced.  b. Improvise simple rhythmic and melodic ideas.  MHSBC.5  a. Create simple rhythms and/or melodies.  b. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS - W.2a</b>  AWL: scheme, symbol</p> <p><b>CIM:</b> S1.5 Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience.</p>	Analysis	<p><b>Concepts/Skills:</b> Melodic Contour (shape); high/low; repetition; musical symbolism; ascending/descending</p> <p><b>Activities and Suggested Lesson:</b>  Listening: critique on listening examples while following score.  Explain all the devices the composer uses to communicate performance directions:  <b>Vocabulary-</b> motif, phrase, repetition, melodic contour, segment, form  Vocal improvisation during warm ups or repertoire rehearsal using stepwise or chord patterns.  Composition: completing 2 measure melodies (question/answer or echo statements using mainly repetition and sequence) noticing melodic contour (shape).  Select dictation examples from the repertoire.  Select improvisation examples from the repertoire.  Select compositional activities based on rhythms or melodies from the repertoire.</p> <p><b>Resources (Performance repertoire):</b></p> <p><b>Questioning Strategies:</b>  <b>Five Core Questions for Creativity Development:</b>  1) What more can you do?  2) Did you take a chance?  3) What else can you connect it to? (What more can you add?)  4) What is another way of doing it? Can it be better?  5) Are you letting your personality come through?</p>

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Week 13 and ongoing	17	<p><b>CHORUS GPS:</b> MHSBC.4 a. Explore possibilities of sound that can be vocally produced. b. Improvise simple rhythmic and melodic ideas.</p> <p><b>CCGPS: CCRAS - W. 2</b> AWL: style, dynamic, layer, link</p> <p><b>CIM:</b> S1.8 Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning.</p>	Elements of Music	<p><b>Concepts/Skills:</b> Harmony, Chords</p> <p><b>Activities and Suggested Lesson:</b> Listening: comparing and contrasting recordings of performances. Draw a Venn-diagram labeling one Performance A and the other Performance B. Complete the diagram based on performance directions such as form, voicing, dynamic contrast, etc. Improvisation in 2 or more parts (chord base). Record class performances. Analyze, evaluate and discuss performances. Select chord patterns from repertoire for improvisation activities.</p> <p><b>Music Vocabulary Beginning Level on Harmony:</b> key triad tonic/keynote/home note dominant major and minor intervals</p> <p><b>Resources:</b></p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Week 14 and ongoing	PA	<p><b>CHORUS GPS:</b></p> <p>MHSBC.4</p> <p>a. Explore possibilities of sound that can be vocally produced.</p> <p>b. Improvise simple rhythmic and melodic ideas.</p> <p>MHSBC.5</p> <p>a. Create simple rhythms and/or melodies.</p> <p>b. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS - R.3</b></p> <p>AWL: image, symbol, analogy</p> <p><b>CIM:</b> S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works.</p>	Elements of Music	<p><b>Concepts/Skills:</b> Sound and Silence</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Compose and improvise vocal soundscapes: Design a score in three parts. Identify each part e.g. high pitched voice, body percussion, an instrument, etc. Select a title for your composition e.g. <i>Rain, Traffic, Storm, The Mall</i>, etc. Using standard notation, quadruple meter, and four bars compose a soundscape that will communicate the title and showcase each part adequately. Perform the soundscape. Develop improvisatory activities from selected repertoire. Develop voice building and warm up activities from selected repertoire.</p> <p><b>Resources (Performance repertoire):</b></p> <p><i>New Sounds in Class</i> by George Self <i>Sound and Silence: Classroom Projects in Creative Music</i> by John Paynter and Peter Aston</p> <p><b>Questioning Strategies:</b></p> <p><b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week 15 and ongoing	9, 19, 20	<p><b>CHORUS GPS:</b>                      MHSBC.4                      a. Explore possibilities of sound that can be vocally produced.                      b. Improvise simple rhythmic and melodic ideas.                      MHSBC.5                      a. Create simple rhythms and/or melodies.                      b. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS - R.3</b>                      AWL: image, symbol</p> <p><b>CIM:</b> S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Composition	<p><b>Concepts/Skills:</b> Motive; repetition, sequence</p> <p><b>Activities and Suggested Lesson:</b>                      Composing nonsense syllable scores using compositional devices such as repetition, sequence.                      Design a score based on a selected melodic motive or two line text from performance repertoire.                      Demonstrate repetition, sequence, of this motive or text setting over four bars.                      Perform repertoire utilizing nonsense syllables, scat singing or open vowels.                      Develop improvisatory activities from selected repertoire.                      Develop voice building and warm up activities from selected repertoire.</p> <p><b>Music Vocabulary Beginning Level on Compositional Devices:</b>                      motive (motif)                      repeat                      sequence                      scale                      ostinato</p> <p><b>Resources (Performance repertoire):</b></p> <p><b>Questioning Strategies:</b>  <b>Five Core Questions for Creativity Development:</b>                      1) What more can you do?                      2) Did you take a chance?                      3) What else can you connect it to? (What more can you add?)                      4) What is another way of doing it? Can it be better?                      5) Are you letting your personality come through?</p>



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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 16 and ongoing	1, 9, 17, 18, 19, 20	<p><b>CHORUS GPS:</b></p> <p>MHSBC.4</p> <p>a. Explore possibilities of sound that can be vocally produced.</p> <p>b. Improvise simple rhythmic and melodic ideas.</p> <p>MHSBC.5</p> <p>a. Create simple rhythms and/or melodies.</p> <p>b. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS - W.2a</b></p> <p>AWL: design</p> <p><b>CIM:</b> S1.9 Uses strategies to alter/generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Composition	<p><b>Concepts/Skills:</b> Compositional devices; ostinato</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Multipart performances using improvisational techniques such as rhythmic ostinati, body percussion, etc.</p> <p>Design a group composition using selected phrases from performance repertoire to demonstrate techniques including ostinato, body percussion, etc.</p> <p>Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, word stress and style, and justify those creative decisions.</p> <p><b>Resources (Performance repertoire):</b></p> <p><b>Questioning Strategies:</b></p> <p><b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 17 and ongoing	4, 8, 15, 16, 17, 18, 19, 20	<p><b>CHORUS GPS:</b>                      MHSBC.4                      a. Explore possibilities of sound that can be vocally produced.                      b. Improvise simple rhythmic and melodic ideas.                      MHSBC.5                      a. Create simple rhythms and/or melodies.                      b. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS - W.4</b>                      AWL: form, design</p> <p><b>CIM:</b> S.1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Composition	<p><b>Concepts/Skills:</b> Formal Structure; AB; ABA</p> <p><b>Activities and Suggested Lesson:</b>                      Multipart performances using improvisational techniques such as rhythmic ostinati, body percussion, etc.                      Design a group composition using selected phrases from performance repertoire to demonstrate techniques including ostinato, body percussion, etc. in AB or ABA form.                      Guided composition: creating melodies for sight reading.                      Compose a 4 measure rhythm and as a class compile a rhythmic composition in score layout placing rhythms in AB/ABA form.</p> <p><b>Resources:</b></p> <p><b>Questioning Strategies:</b>  <b>Five Core Questions for Creativity Development:</b>                      1) What more can you do?                      2) Did you take a chance?                      3) What else can you connect it to? (What more can you add?)                      4) What is another way of doing it? Can it be better?                      5) Are you letting your personality come through?</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 18	1 - 20	<p><b>CHORUS GPS:</b>  MHSBC.4  a. Explore possibilities of sound that can be vocally produced.  b. Improvise simple rhythmic and melodic ideas.  MHSBC.5  a. Create simple rhythms and/or melodies.  b. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS - W.4</b>  AWL: form, design, framework</p> <p><b>CIM:</b> S2.4 Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Assessment	<p><b>Concepts/Skills:</b> formal structure (motive, measures, phrase lengths, AB/ABA)</p> <p><b>Activities and Suggested Lesson:</b>  Summative Assessment  Practical - singing individually or small group technical work or selections from repertoire.  Improvising short melodic phrases based on triads, pentachord, stepwise movement.  Composing or improvising ostinati, descants.  Composing/improvising 4 measure rhythmic patterns.  Written:  Guided composition: creating melodies from a motive from the choral repertoire.  Compose a 4 measure rhythm and as a small group compile a rhythmic composition in score layout to an AB formal structure.  Music notation software project.</p> <p><b>Resources:</b>  <b>Questioning Strategies:</b>  <b>Five Core Questions for Creativity Development:</b>  1) What more can you do?  2) Did you take a chance?  3) What else can you connect it to? (What more can you add?)  4) What is another way of doing it? Can it be better?  5) Are you letting your personality come through?</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 3 Week 19 and ongoing	PA	<p><b>CHORUS GPS:</b> MHSBC.6 a. Listen to various genres and styles of music. b. Identify components of the choral score. c. Identify and describe emotions and thoughts communicated through music.</p> <p><b>CCGPS: CCRAS - W.2d</b> AWL: similar, contrast, accompany</p> <p><b>CIM:</b> S.2.1 Explains how changing the aural language used in music also changes its meaning</p>	Structure	<p><b>Concepts/Skills:</b> Contrast through high/low; loud/soft; fast/slow; etc.</p> <p><b>Activities and Suggested Lesson:</b> Score analysis: staves, multi-parts, accompaniment, dynamic structure, lyrical/dramatic contrasts, melodic contour contrasts, tempo changes, etc.</p> <p><b>Resources (Performance repertoire - QUARTER 3):</b> Apply score reading and analytical strategies to selected repertoire. <b>SSA:</b> Non Nobis Domine - Byrd/Weck, arr. (Class D) Shine on Me - R. Dilworth Freedom is Coming - H. Leck Give Us Hope - Jim Papoulis/arr. Nunez 900 miles - P. Silvey <b>TTB:</b> Jonah - Dillworth (Class D) Steal Away - Stiltman (Class D) <b>SATB:</b> Keep Your Lamps - Thomas (Class D) In Flanders Fields - Jacobson &amp; Emerson (Class D) Follow The Drinking Gourd - Davidson, arr. (class D) Why we sing - Greg Gilpin Bonse Aba - Victor C. Johnson, arr.</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 20 and ongoing	PA	<p><b>CHORUS GPS:</b></p> <p>MHSBC.6</p> <ul style="list-style-type: none"> <li>a. Listen to various genres and styles of music.</li> <li>b. Identify components of the choral score.</li> <li>c. Identify and describe emotions and thoughts communicated through music.</li> </ul> <p>MHSBC.7</p> <ul style="list-style-type: none"> <li>a. Identify appropriate criteria for evaluation of a vocal/choral performance.</li> </ul> <p>CCGPS: CCRAS - W.2d AWL: style</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Structure	<p><b>Concepts/Skills:</b> Stylistic Interpretation of technique, dynamics, articulations, vocal technique.</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Critical listening: listening guides, listening maps, scores, critique, Q&amp;A utilizing professional recordings or classroom recordings.</p> <p>Performance and listening: solo, ensemble and large group tone, dynamics, accuracy of pitch and rhythm, diction, phrasing.</p> <p>Creativity: generate multiple interpretations manipulating above stylistic parameters, evaluate, develop sound ideal.</p> <p>Apply tone production skills.</p> <p>Apply listening skills.</p> <p>Oral or written evaluations of performances.</p> <p><b>Resources (Performance repertoire):</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 21 and ongoing	1, 8, 9, 19, 20.	<p><b>CHORUS GPS:</b></p> <p>MHSBC.3 b. Read and notate basic rhythms and pitches using a melodic and rhythmic language.</p> <p>MHSBC.5 a. Create simple rhythms and/or melodies. b. Explore musical possibilities by making creative decisions.</p> <p>MHSBC.6 a. Listen to various genres and styles of music. b. Identify components of the choral score. c. Identify and describe emotions and thoughts communicated through music.</p> <p><b>CCGPS: CCRAS - W.3e</b> AWL: symbol, style, image</p> <p><b>CIM:</b> S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Structure	<p><b>Concepts/Skills:</b> Program Music; music and narratives</p> <p><b>Activities and Suggested Lesson:</b> Aural training: utilizing theory and notation reading skills, combine listening and notational/compositional activities. Apply aural skills to selections from repertoire e.g. tonal memory, rhythmic memory, interval singing, tonality, etc. visually and aurally. Analyze the structure of selected program music and how the program or narrative is symbolized through musical components/elements. Composition: create rhythms and/or melodies based on a program or short narrative.</p> <p><b>Resources (Performance repertoire):</b></p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 22 and ongoing	PA	<p><b>CHORUS GPS:</b> MHSBC.3 b. Read and notate basic rhythms and pitches using a melodic and rhythmic language.</p> <p><b>CCGPS: CCRAS - W.1c</b> AWL: complexity, adjust</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Structure	<p><b>Concepts/Skills:</b> Rhythmic structure</p> <p><b>Activities and Suggested Lesson:</b> Sight reading: more advanced examples, extended range. Apply advanced sight reading skills to selections from repertoire, e.g. identifying larger intervals, more complex rhythms, etc. Introduce or review rhythmic features e.g. rhythmic functions in meter, accenting strong beats, etc. Creativity: generate rhythmic patterns utilizing rhythms from the repertoire. Develop into multi-part compositions. Explore shifting accents, polymeter, polyrhythms.</p> <p><b>Resources (Performance repertoire):</b></p>
Week 23 and ongoing	PA	<p><b>CHORUS GPS:</b> MHSBC.1a-i (ongoing)</p> <p>MHSBC.7 a. Identify appropriate criteria for evaluation of a vocal/choral performance. b. Exhibit commendable performer and audience etiquette.</p> <p><b>CCGPS: CCRAS - SL.6</b> AWL: connotation, evaluate</p> <p><b>CIM:</b> S1.2 Follows prompts inherent in the character of music</p>	Performance (GMEA LGPE)	<p><b>Concepts/Skills:</b> Communication; expressivity through vocal technique</p> <p><b>Activities and Suggested Lesson:</b> Performance etiquette, performance techniques, stage etiquette, posture and presence on stage, listening for blend and balance, following conducting techniques, audience etiquette. Listening, discussing, writing: develop list of criteria for evaluation of a vocal/choral piece e.g. listening map, guides, graphic organizer, checklist, etc.</p> <p><b>Resources (Performance repertoire):</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 24 and ongoing	11- 14	<p><b>CHORUS GPS:</b> MHSBC.2 a. Utilize classroom instruments and body percussion to enhance music learning.</p> <p><b>CCGPS: CCRAS - W. 2a</b> AWL: concise, accompany</p> <p><b>CIM:</b> S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Instrumentation	<p><b>Concepts/Skills:</b> rhythm, tempo, meter, simple and compound time</p> <p><b>Activities and Suggested Lesson:</b> Introduce or review standard instruments of the symphony orchestra. Utilize percussion or melodic instruments, and/or body percussion (aural language) to support selected repertoire and how these selections changing the meaning of the music. Composition/Improvisation: create rhythmic patterns from repertoire, apply as ostinato to repertoire, select instruments for performance, notate as extended score.</p> <p><b>Resources:</b></p>
Week 25 and ongoing	11- 14	<p><b>CHORUS GPS:</b> MHSBC.2 a. Utilize classroom instruments and body percussion to enhance music learning.</p> <p><b>CCGPS: CCRAS - W.2a</b> AWL: image, symbol, design, framework</p> <p><b>CIM:</b> S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Instrumentation	<p><b>Concepts/Skills:</b> rhythm, melody, tempo, dynamics, articulation</p> <p><b>Activities and Suggested Lesson:</b> Introduce or review standard instruments of the symphony orchestra. Utilize percussion or melodic instruments, and/or body percussion to support selected repertoire. Explore various forms of body percussion (aural language), develop graphic notation for body percussion sounds, notate on graphic score, perform, edit, revise.</p> <p><b>Resources:</b> <i>New Sounds in Class</i> George Self</p>



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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 26 and ongoing	PA, 11 - 14	<p><b>CHORUS GPS:</b></p> <p>MHSBC.1</p> <ul style="list-style-type: none"> <li>a. Identify vocal anatomy and develops proper body alignment and breathing techniques to support a clear and free tone using accurate intonation.</li> <li>b. Recognize and begin to develop pure vowels and clear consonants.</li> <li>c. Perform assigned vocal part in unison and in simple harmony, with and without accompaniment.</li> <li>d. Develop listening skills to match pitch and adjust intonation within the ensemble.</li> <li>e. Sing within the ensemble utilizing an awareness of blend and balance.</li> <li>f. Identify aspects of voice change as reflected in physiological changes, vocal ranges, tone, and vocal agility.</li> <li>g. Perform level appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning.</li> <li>h. Respond to basic conducting gestures.</li> <li>i. Incorporate movement in warm-ups and repertoire to develop musical understanding.</li> </ul> <p>MHSBC.2</p> <ul style="list-style-type: none"> <li>a. Utilize classroom instruments and body percussion to enhance music learning.</li> </ul>	Instrumentation	<p><b>Concepts/Skills:</b> rhythm, melody, tempo, dynamics, support vocal performance, balance, blend, style.</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Utilize percussion or melodic instruments (including orchestra instruments), and/or body percussion, and/or choreography to support selected repertoire.</p> <p>Explore how changing instrumentation (aural language) changes the meaning of the music.</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 26 (cont.)		<p>MHSBC.3 b. Read and notate basic rhythms and pitches using a melodic or rhythmic language.</p> <p>MHSBC.6 a. Listen to various genres and styles of music.</p> <p>MHSBC.7 a. Identify appropriate criteria for evaluation of a vocal/choral performance. b. Exhibit commendable performer and audience etiquette.</p> <p>CCGPS: CCRAS - R.4 AWL: evidence, evaluate CIM: S2.1 Explains how changing the aural language used in music also changes its meaning.</p>		

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 27	PA, 1 - 20	<p><b>CHORUS GPS:</b>                      MHSBC.1a-i                      MHSBC.2a                      MHSBC.3a-d                      MHSBC.6a-c                      MHSBC.7a,b</p> <p><b>CCGPS: CCRAS-W.2</b>                      AWL: evaluate, evidence, explanatory</p> <p><b>CIM:</b> S1.4 Mentally manipulates sound and meaning</p>	Assessment	<p><b>Concepts/Skills:</b> Notation  <b>Activities and Suggested Lesson:</b>                      Summative Assessment                      Practical:                      Perform repertoire selections                      Sight reading                      Vocal improvisation                      Performing on instruments                      Written:                      Dictation                      Theory quiz                      Listening activity                      Score analysis                      Composition on a given motive  <b>Resources:</b></p>
Quarter 4 Week 28 and ongoing	21 - 26	<p><b>CHORUS GPS:</b>                      MHSBC.9                      a. Discuss how music relates to personal development and enjoyment of life.                      b. Identify distinguishing characteristics of repertoire representing various periods, composers, cultures, styles, and genres.</p> <p><b>CCGPS: CCRAS - SL.5</b>                      AWL: culture, style</p> <p><b>CIM:</b> S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Historical/ Cultural Context	<p><b>Concepts/Skills:</b> American Music  <b>Activities and Suggested Lesson:</b>                      Introduce focus genre: jazz, blues, spirituals.                      Develop basic vocabulary, introductory activities, listening list, and performance repertoire, etc.                      Listening: develop criteria for listening, critique protocol                      Produce music (short compositions) based on critique criteria within the focus genre.  <b>Resources (Performance repertoire - QUARTER 4):</b>                      Select repertoire based on focus examples</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 29 and ongoing	21 - 26	<p><b>CHORUS GPS:</b>  MHSBC.8  a. Demonstrate and awareness of the collaborative nature of the choral art.</p> <p>MHSBC.9  a. Discuss how music relates to personal development and enjoyment of life.  b. Identify distinguishing characteristics of repertoire representing various periods, composers, cultures, styles, and genres.</p> <p><b>CCGPS: CCRAS - SL.5</b>  AWL: culture, style, decade, environment</p> <p><b>CIM:</b> S3.2 Setting personal objectives (themes/topics for investigation)</p>	Historical/Cultural Context	<p><b>Concepts/Skills:</b> American Music</p> <p><b>Activities and Suggested Lesson:</b>  Listening selections based on focus genre i.e. jazz, blues, spirituals. Analyze, describe through discussion and writing regarding relationships between arts, personal meaning, relating selections to theory, vocabulary and music reading and writing skills. Develop a set of criteria to analyze the selected genre.  Develop a comparative chart of characteristics to relate this genre to visual, dance or theatre arts, also within that particular culture.  Teacher selected examples of melodic or rhythmic motives from a representative piece in the selected genre to serve as theme for student composition.  Students set personal objectives for composition/improvisation and performance activities within the focus genre.</p> <p><b>Resources (Performance repertoire):</b>  <i>Listening to Music History - recordings of music from medieval times to the twentieth century with activities for listening, performing and composing by Helen MacGregor</i></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 30 and ongoing	21 - 26	<p><b>CHORUS GPS:</b>  MHSBC.6  a. Listen to various genres and styles of music.  c. Identify and describe emotions and thoughts communicated through music.</p> <p>MHSBC.9  b. Identify distinguishing characteristics of repertoire representing various periods, composers, cultures, styles, and genres.</p> <p><b>CCGPS: CCRAS - SL.6</b>  AWL: culture, style, transform</p> <p><b>CIM:</b> S3.1 Reflects on portfolio and identifies patterns to revise or generate new work.</p>	Historical/Cultural Context	<p><b>Concepts/Skills:</b> American Music</p> <p><b>Activities and Suggested Lesson:</b>  Listening selections based on focus genre, jazz, blues, spirituals: discuss, describe, research composers, historical/social context, lyrics, world events, etc.  Analyze the selected genre in terms of music elements (melody, rhythm, harmony, timbre, texture) through Venn diagrams, comparative charts, maps, graphic organizers, scores, etc.  Develop a timeline to explain this genre's place in history/world events.  Develop comparative charts for this genre and various arts.  Develop a discography of this genre.  Review portfolio work: compositions, soundscapes etc. and adapt, arrange or edit existing work.</p> <p><b>Resources (Performance repertoire):</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 31 and ongoing	21 - 26	<p><b>CHORUS GPS:</b>  MHSBC.6  a. Listen to various genres and styles of music.  c. Identify and describe emotions and thoughts communicated through music.</p> <p>MHSBC.9  b. Identify distinguishing characteristics of repertoire representing various periods, composers, cultures, styles, and genres.</p> <p><b>CCGPS: CCRAS-SL.6</b>  AWL: Analyze, evaluate, image</p> <p><b>CIM:</b> S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Historical/Cultural context	<p><b>Concepts/Skills:</b> World Music</p> <p><b>Activities and Suggested Lesson:</b>  Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the selection communicate, and how it contributes to personal development and enjoyment of life.  Explore similarities and differences between the studied focus genre (American Music) and selected World Music examples.  Describe, oral or written, specific qualities in melody, harmony, rhythm, texture, timbre.  Evaluate each selection by explaining how this communicates dramatic or emotional qualities.  Outline melodic/rhythmic motives from the scores of selected world music repertoire.</p> <p><b>Resources (Performance repertoire):</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 32 and ongoing	PA	<p><b>CHORUS GPS:</b> MHSBC.1</p> <ol style="list-style-type: none"> <li>Identify vocal anatomy and develops proper body alignment and breathing techniques to support a clear and free tone using accurate intonation.</li> <li>Recognize and begin to develop pure vowels and clear consonants.</li> <li>Perform assigned vocal part in unison and in simple harmony, with and without accompaniment.</li> <li>Develop listening skills to match pitch and adjust intonation within the ensemble.</li> <li>Sing within the ensemble utilizing an awareness of blend and balance.</li> <li>Identify aspects of voice change as reflected in physiological changes, vocal ranges, tone, and vocal agility.</li> <li>Perform level appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning.</li> <li>Respond to basic conducting gestures.</li> <li>Incorporate movement in warm-ups and repertoire to develop musical understanding.</li> </ol> <p><b>CCGPS: CCRAS - R.2</b> AWL: technique</p> <p><b>CIM: S2.3.2</b> Determining strategies and criteria for investigating them artistically</p>	Post-Assessment	<p><b>Concepts/Skills:</b> Performance Assessment (Post-Assessment)</p> <p><b>Activities and Suggested Lesson:</b> Individual student vocal performances for assessment: -sight reading -scale -repertoire Record, and complete rubric.</p> <p><b>Resources (Performance repertoire):</b> Post-Assessment Packet</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 33 and ongoing	PA	<p><b>CHORUS GPS:</b> MHSBC.1</p> <ol style="list-style-type: none"> <li>Identify vocal anatomy and develops proper body alignment and breathing techniques to support a clear and free tone using accurate intonation.</li> <li>Recognize and begin to develop pure vowels and clear consonants.</li> <li>Perform assigned vocal part in unison and in simple harmony, with and without accompaniment.</li> <li>Develop listening skills to match pitch and adjust intonation within the ensemble.</li> <li>Sing within the ensemble utilizing an awareness of blend and balance.</li> <li>Identify aspects of voice change as reflected in physiological changes, vocal ranges, tone, and vocal agility.</li> <li>Perform level appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning.</li> <li>Respond to basic conducting gestures.</li> <li>Incorporate movement in warm-ups and repertoire to develop musical understanding.</li> </ol> <p><b>CCGPS: CCRAS-SL.6</b> AWL: Analyze, evaluate, technique</p> <p><b>CIM: S2.3.2</b> Determining strategies and criteria for investigating them artistically</p>	Post-Assessment	<p><b>Concepts/Skills:</b> Performance Assessment (Post-Assessment)</p> <p><b>Activities and Suggested Lesson:</b> Individual student vocal performances for assessment: -sight reading -scale -repertoire Record, and complete rubric.</p> <p><b>Resources (Performance repertoire):</b> Post-Assessment packet</p>



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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 34 and ongoing	1 - 26	<p><b>CHORUS GPS:</b>                      MHSBC.3a-d                      MHSBC.6a-c                      MHSBC.7a-b                      MHSBC.8a                      MHSBC.9a-b</p> <p><b>CCGPS: CCRAS-SL.6</b>                      AWL: elaborate, evidence, relevant/irrelevant</p> <p><b>CIM: S2.4</b> Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Post-Assessment	<p><b>Concepts/Skills:</b> CKV online (Post-Assessment)</p> <p><b>Activities and Suggested Lesson:</b>                      Finalize Post-Assessment</p> <p><b>Resources (Performance repertoire):</b></p>
Week 35 and ongoing	1 - 26	<p><b>CHORUS GPS:</b>                      MHSBC.3a-d                      MHSBC.6a-c                      MHSBC.7a-b                      MHSBC.8a                      MHSBC.9a-b</p> <p><b>CCGPS: CCRAS - W.2</b>                      AWL: evaluate</p> <p><b>CIM: S2.4</b> Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Post - Assessment	<p><b>POST-ASSESSMENT:</b> CKV online (Post-Assessment)</p> <p><b>Activities and Suggested Lesson:</b>                      Finalize Post-Assessment</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 36	PA, 1- 26	<p><b>CHORUS GPS:</b>                      MHSBC.1a-i                      MHSBC.2a                      MHSBC.3a-d                      MHSBC.4a,b                      MHSBC.5a,b                      MHSBC.6a-c                      MHSBC.7a-c                      MHSBC.8a                      MHSBC.9a,b</p> <p><b>CCGPS: CCRAS - SL.6</b>                      AWL: elaborate, evaluate, evidence</p> <p><b>CIM:</b></p>	Assessment	<p><b>Concepts/Skills:</b> The Language of Music</p> <p><b>Activities and Suggested Lesson:</b>                      Summative assessment                      Practical:                      Public performance (Spring Concert)                      Sight reading                      Listening responses                      Improvisation activities                      Written:                      Score analysis                      Quiz                      Listening critique                      Socio/historic projects or research reports                      Compilation of a discography</p>