

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle 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

CTM: Critical Thinking in Music

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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Quarter 1 Week 1 and ongoing	1	<p>CHORUS GPS: Multiple</p> <p>CCGPS:</p> <p>AWL:</p> <p>CIM:</p>	Pre-Assessment	<p>Pre-Assessment: Critical Thinking in Music Pre-Assessment (written). Track #1</p> <p>Concepts/Skills: Conceptual Knowledge and Vocabulary</p> <p>Activities and Suggested Lesson: Introduce or review basics of posture and breathing. Introduce or review theory basics: note values and rests (whole, half, quarter, eighths), time signatures, dotted notes. Introduce or review vowel formation, voiced/unvoiced consonants and diction. Introduce or review use of head tone.</p> <p>Resources (Performance repertoire - QUARTER 1): A cappella, accompanied, unison and basic two-part. Also refer to GMEA M-list. Ain't got time to die (Ken Berg) Dansi Na Kiumba (Dave and Jean Perry) Heal the World (Michael Jackson) Can you hear me? (Bob Chilcott) Do-Re-Mi (Rodgers and Hammerstein, arr. Emerson) The Syncopated Clock (arr. Greg Gilpin) Solfege Suite: 1. March 2. Bolero 3. Galop (Ken Berg) Solfege Suite: 1. Mazurka 2. Chaconne 3. Gavotte (Ken Berg) In our Children's Eyes (Jay Althouse) The Cutting Edge with Solfege (Greg Gilpin) The Solfege Blues (Greg Gilpin) Solfege Samba (Cristi Cary Miller) Yonder Come Day (arr. Judith Cook Tucker) We will Sing for Joy (Scarlatti)</p>

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Week 2 and ongoing	1	<p>CHORUS GPS: MMSBC.1</p> <p>a. Demonstrate appropriate singing posture and breathing techniques. c. Demonstrate pure vowel sounds and articulate voiced and unvoiced consonants. g. Demonstrate and respond to basic conducting patterns and gestures representing tempo, expression and vocal technique.</p> <p>MMSBC.3</p> <p>a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>CCGPS: CCRAS - SL.6 AWL: function, structure</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Sound Patterns	<p>Concepts/Skills: Notation</p> <p>Activities and Suggested Lesson: Introduce or review basics of posture and breathing. Review theory basics: note values and rests (whole, half, quarter, eighths), time signatures, dotted notes. Introduce or review vowel formation, consonants and diction. Differentiate between head and chest tone. Introduce or review sight reading system (solfege or numbers). Responding to conducting patterns: review attack, release, crescendo, diminuendo. Introduce or review tone production: execute diphthongs correctly. Apply concepts of tone production to appropriate repertoire in small and larger ensembles, unison and two-part.</p> <p>Music vocabulary on notation (ongoing): 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>Resources (Performance repertoire):</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week 3 and ongoing	1	<p>CHORUS GPS: MMSBC.1 f. Demonstrate aspects of expressive performance through dynamics, tempo and phrasing. g. Demonstrate and respond to basic conducting patterns and gestures representing tempo, expression and vocal technique.</p> <p>MMSBC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>CCGPS: CCRAS - R.4 AWL: categorize</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p>Concepts/Skills: standard patterns</p> <p>Activities and Suggested Lesson: Introduce standard patterns and basic intervals in sight reading e.g. steps, skips (thirds), triads. Responding to conducting patterns: dynamic variations (f,p, cresc., dim.). 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.</p> <p>Resources (Performance repertoire):</p>

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Week 4 and ongoing	1	<p>CHORUS GPS: MMSBC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>CCGPS: CCRAS - R.4 AWL: interact</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p>Concepts/Skills: Intervals</p> <p>Activities and Suggested Lesson: Sing major scale sections from staff notation. Key signatures and major scales: recognition, and reading of C, G, F majors. Review 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. CTM #2</p> <p>Resources (Performance repertoire):</p>
Week 5 and ongoing	1	<p>CHORUS GPS: MMSBC.3 b. Identify basic music vocabulary and symbols representing tempo, meter, dynamics, and other expressive elements. c. Notate rhythms and melodies utilizing a dictation method.</p> <p>CCGPS: CCRAS - R.4 AWL: dynamic</p> <p>CIM: S1.5 Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience</p>	Elements of Music	<p>Concepts/Skills: Dynamics, meter, tempo, articulation</p> <p>Activities and Suggested Lesson: Singing and writing dictation within the key. Introduce 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. CTM #3 Music Vocabulary Beginning Level on Performance Directions: adagio, allegro, andante, crescendo, da capo, dal segno, decrescendo, diminuendo, fermata, fine, forte f, fortissimo ff, legato, largo, mezzo moderato, piano p, pianissimo pp, ritardando, solo,soli, tutti, ></p> <p>Resources (Performance repertoire):</p>

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Week 6 and ongoing	1	<p>CHORUS GPS: MMSBC.1 d. Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend.</p> <p>MMSBC.3 b. Identify basic music vocabulary and symbols representing tempo, meter, dynamics, and other expressive elements. c. Notate rhythms and melodies utilizing a dictation method.</p> <p>CCGPS: CCRAS - R.4 AWL: consist</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Elements of Music	<p>Concepts/Skills: Melody - Intervals</p> <p>Activities and Suggested Lesson: Review singing of basic intervals: 2nds, 3rds, 5ths 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. Apply sight reading techniques to selections, e.g. sight reading rhythms, selected measures, etc. from repertoire. CTM #4</p> <p>Resources (Performance repertoire):</p>

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Week 7	1	<p>CHORUS GPS: MMSBC.1 b. Identify basic vocal anatomy. e. Identify aspects of voice change as reflected in physiological changes, vocal range, tone, and vocal agility.</p> <p>MMSBC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>CCGPS: CCRAS - W.4 AWL: category</p> <p>CIM: S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Elements of Music	<p>Concepts/Skills: Timbre</p> <p>Activities and Suggested Lesson: Review and 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. Music theory continued: advanced rhythmic patterns including dotted quarter followed by eighth, eighth rest and eighth note combinations. Apply knowledge of voice, tone production, posture, breathing and music theory to performance and analysis of repertoire. CTM#5</p> <p>Resources (Performance repertoire):</p>

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Week 8 and ongoing	1	<p>CHORUS GPS: MMSBC.1</p> <ul style="list-style-type: none"> a. Demonstrate appropriate singing posture and breathing techniques. b. Identify basic vocal anatomy. c. Demonstrate pure vowel sounds and articulate voiced and unvoiced consonants. d. Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend. e. Identify aspects of voice change as reflected in physiological changes, vocal range, tone, and vocal agility. f. Demonstrate aspects of expressive performance through dynamics, tempo and phrasing. g. Demonstrate and respond to basic conducting patterns and gestures representing tempo, expression and vocal technique. 	<p>Assessment (Fall Concert, All-State Auditions, Honor Groups)</p>	<p>Concepts/Skills: Performance</p> <p>Activities and Suggested Lesson: Review (basic theory, vocal anatomy, conducting techniques, music vocabulary, sight reading, performing vowels and consonants correctly, etc.) Utilize music software or online interactive sight reading or music theory programs. Students complete modules at own pace. Apply knowledge of tone production, expression, phrasing, balance, blend, legato, vowels, consonants, diphthongs, diction to repertoire selections. CTM#6</p> <p>Resources (Performance Repertoire):</p>

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Week 8 (cont.)	1	<p>MMSBC.3</p> <p>a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>b. Identify basic music vocabulary and symbols representing tempo, meter, dynamics, and other expressive elements.</p> <p>c. Notate simple rhythms and melodies utilizing a dictation method.</p> <p>d. Read and notate music using software.</p> <p>CCGPS: CCRAS - W.6</p> <p>AWL: theory</p> <p>CIM: S1.1 Mentally recalls and produces sound images using a variety of materials</p>		

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Week 9	1	<p>CHORUS GPS: MMSBC.1 a. Demonstrate appropriate singing posture and breathing techniques. b. Identify basic vocal anatomy. c. Demonstrate pure vowel sounds and articulate voiced and unvoiced consonants. d. Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend. e. Identify aspects of voice change as reflected in physiological changes, vocal range, tone, and vocal agility. f. Demonstrate aspects of expressive performance through dynamics, tempo and phrasing. g. Demonstrate and respond to basic conducting patterns and gestures representing tempo, expression and vocal technique.</p>	Analysis	<p>Concepts/Skills: Vocal Technique and Music Theory Skills</p> <p>Activities and Suggested Lesson: Summative Assessment: Practical: individual/small group performance of 4 measure sight reading examples utilizing melodies within the range of a fifth. 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>Resources: Questioning Strategies: Five Core Questions for Creativity Development: 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 9 (cont.)	1	<p>MMSBC.3</p> <p>a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>b. Identify basic music vocabulary and symbols representing tempo, meter, dynamics, and other expressive elements.</p> <p>c. Notate simple rhythms and melodies utilizing a dictation method.</p> <p>d. Read and notate music using software.</p> <p>CCGPS: CCRAS - W.6</p> <p>AWL: connotation</p> <p>CIM: S1.2 Follows prompts inherent in the character of music.</p>		

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Quarter 2 Week 10 and ongoing	1	<p>CHORUS GPS: MMSBC.6 a. Analyze and describe a musical score in terms of melodic intervals, rhythmic structure, musical form. b. Listen to and analyze a musical recording or video in terms of form, voicing, and dynamic contrast.</p> <p>CCGPS: CCRAS - W.1 AWL: manipulation, dynamic</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image.</p>	Analysis	<p>Concepts/Skills: Analysis; multiple interpretations; phrase manipulation.</p> <p>Activities and Suggested Lesson: 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 the use of dynamics communicate 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. CTM#7 Music Vocabulary Beginning Level on Harmony (ongoing): key, major, minor, triad, tonic/keynote/home note, dominant, intervals</p> <p>Resources (Performance repertoire - QUARTER 2): Unison, two-part or three-part selections, also refer to GMEA M-list Cuncti Simus (Ricardo Soto) Panis Angelicus (Franck, ed. John Leavitt) Alleluia (William Boyce arr. Theron Kirk) Gloria! (John Armstrong) Kyrie Eleison (Sonja Poorman) And we sing Gloria (Jay Althouse) Dormi, Dormi (Italian carol, arr. Mary Goetze) Jingle Bell Rock (arr. Mac Huff) We are the Choir (Schubert, arr. Donald Moore) In Dulci Jubilo (Dave and Jean Perry)</p>

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Week 11 and ongoing	1	<p>CHORUS GPS: MMSBC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability. MMSBC.4 a. Improvise simple rhythmic and melodic patterns. MMSBC.5 c. Compose short rhythms and original melodies and rhythms.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate</p> <p>CIM: S1.2 Follows prompts inherent in the character of music</p>	Analysis	<p>Concepts/Skills: Rhythmic and melodic patterns; repetition.</p> <p>Activities and Suggested Lesson: Dictation: rhythmic and melodic. Vocal rhythmic improvisation during warm ups using studied rhythms, including rhythmic techniques such as syncopation, accentuation, accent shifting, repetition. 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] CTM #8</p> <p>Resources (Performance repertoire): 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>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week 12 and ongoing	1	<p>CHORUS GPS:</p> <p>MMSBC.6 a. Analyze and describe a musical score in terms of melodic shape, rhythmic structure, musical form.</p> <p>MMSBC.4 b. Improvise variations of short melodic fragments taken from a varied repertoire of music including folk songs and chants.</p> <p>MMSBC.5 c. Compose short rhythms and original melodies and rhythms.</p> <p>CCGPS: CCRAS - W.2a AWL: scheme</p> <p>CIM: S1.4 Mentally manipulates sound and meaning.</p>	Analysis	<p>Concepts/Skills: Melodic Contour (shape); high/low; repetition; musical symbolism; ascending/descending</p> <p>Activities and Suggested Lesson: Listening: critique on listening examples while following score. Explain all the devices the composer uses to communicate performance directions: Music Vocabulary Beginning Level on Compositional Devices: motive (motif) repeat sequence scale ostinato 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. CTM #9</p> <p>Resources (Performance repertoire):</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week 13 and ongoing	1	<p>CHORUS GPS: MMSBC.6 b. Listen to and analyze a musical recording or video in terms of form, voicing, and dynamic contrast.</p> <p>MMSBC.4 a. Improvise simple rhythmic and melodic patterns. b. Improvise variations of short melodic fragments taken from a varied repertoire of music including folk songs and chants.</p> <p>CCGPS: CCRAS - W. 2 AWL: style, dynamic</p> <p>CIM: 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>Concepts/Skills: Harmony, Chords</p> <p>Activities and Suggested Lesson: 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. Improvise in 2 or more parts (chord base). Record class performances. Analyze, evaluate and discuss performances. Select chord patterns from repertoire for improvisation activities. CTM#10</p> <p>Resources:</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week 14 and ongoing	1	<p>CHORUS GPS:</p> <p>MMSBC.4</p> <p>a. Improvise simple rhythmic and melodic patterns.</p> <p>b. Improvise variations of short melodic fragments taken from a varied repertoire of music including folk songs and chants.</p> <p>MMSBC.5</p> <p>c. Compose rhythms and original melodies and rhythms.</p> <p>CCGPS: CCRAS - R.3</p> <p>AWL: image</p> <p>CIM: S1.1 Mentally recalls and produces sound images using a variety of materials.</p>	Elements of Music	<p>Concepts/Skills: Sound and Silence</p> <p>Activities and Suggested Lesson:</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.</p> <p>Perform the soundscape.</p> <p>Develop improvisatory activities from selected repertoire.</p> <p>Develop voice building and warm up activities from selected repertoire.</p> <p>CTM #11</p> <p>Resources (Performance repertoire):</p> <p><i>New Sounds in Class</i> by George Self</p> <p><i>Sound and Silence: Classroom Projects in Creative Music</i> by John Paynter and Peter Aston</p> <p>Questioning Strategies:</p> <p>Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week 15 and ongoing	1	<p>CHORUS GPS:</p> <p>MMSBC.4</p> <p>a. Improvise simple rhythmic and melodic patterns.</p> <p>b. Improvise variations of short melodic fragments taken from a varied repertoire of music including folk songs and chants.</p> <p>MMSBC.5</p> <p>b. Set short poetic phrases and texts to music.</p> <p>CCGPS: CCRAS - R.3</p> <p>AWL: image</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Composition	<p>Concepts/Skills: Motif; repetition, sequence</p> <p>Activities and Suggested Lesson:</p> <p>Composing nonsense syllable scores using compositional devices such as repetition, sequence.</p> <p>Set 2 line poems or texts to music (rhythmic and/or melodic).</p> <p>Design a score based on a selected melodic motive or two line text from performance repertoire.</p> <p>Demonstrate repetition, sequence of this motive or text setting over four bars.</p> <p>Evaluate the structure of melodic motifs most successful for composition.</p> <p>Perform repertoire utilizing nonsense syllables, scat singing or open vowels.</p> <p>Develop improvisatory activities from selected repertoire.</p> <p>Develop voice building and warm up activities from selected repertoire.</p> <p>CTM #12</p> <p>Resources (Performance repertoire):</p> <p>Questioning Strategies:</p> <p>Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week 16 and ongoing	1	<p>CHORUS GPS: MMSBC.4 c. Create basic rhythmic and melodic accompaniments to support other elements of musical performance (e.g. ostinati).</p> <p>MMSBC.5 a. Arrange and perform existing songs by making creative decisions regarding tempo and dynamics and justify those creative decisions.</p> <p>CCGPS: CCRAS - W.2a AWL: design</p> <p>CIM: 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>Concepts/Skills: Compositional devices; ostinato</p> <p>Activities and Suggested Lesson: 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. Arrange and perform existing songs by making creative decisions regarding tempo and dynamics. CTM #13</p> <p>Resources (Performance repertoire): Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week 17 and ongoing	1	<p>CHORUS GPS:</p> <p>MMSBC.4</p> <p>a. Improvise simple rhythmic and melodic patterns.</p> <p>b. Improvise variations of short melodic fragments taken from a varied repertoire of music including folk songs and chants.</p> <p>c. Create basic rhythmic and melodic accompaniments to support other elements of musical performance (e.g. ostinati).</p> <p>MMSBC.5</p> <p>a. Arrange and perform existing songs by making creative decisions regarding tempo and dynamics and justify those creative decisions.</p> <p>b. Set short poetic phrases and texts to music.</p> <p>c. Compose rhythms and original melodies and rhythms.</p> <p>CCGPS: CCRAS - W.4</p> <p>AWL: form, design</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning.</p>	<p>Assessment</p> <p>(Winter Concert, Honor Groups)</p>	<p>Concepts/Skills: Formal Structure; AB; ABA</p> <p>Activities and Suggested Lesson:</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>Set a 2 line poem to a rhythm.</p> <p>Set a 2 line poem to a melody.</p> <p>Guided composition: creating melodies for sight reading.</p> <p>Compose a 4 measure rhythm and as a class compile a rhythmic composition in score layout.</p> <p>Music vocabulary Beginning Level on Form:</p> <p>Binary (AB)</p> <p>Ternary (ABA)</p> <p>Resources:</p> <p>Questioning Strategies:</p> <p>Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 18	1	<p>CHORUS GPS:</p> <p>MMSBC.4</p> <p>a. Improvise simple rhythmic and melodic patterns.</p> <p>b. Improvise variations of short melodic fragments taken from a varied repertoire of music including folk songs and chants.</p> <p>c. Create basic rhythmic and melodic accompaniments to support other elements of musical performance (e.g. ostinati).</p> <p>MMSBC.5</p> <p>a. Arrange and perform existing songs by making creative decisions regarding tempo and dynamics and justify those creative decisions.</p> <p>b. Set short poetic phrases and texts to music.</p> <p>c. Compose rhythms and original melodies and rhythms.</p> <p>CCGPS: CCRAS - W.4</p> <p>AWL: form, design</p> <p>CIM: 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>Concepts/Skills: formal structure (motive, measures, phrase lengths, AB/ABA)</p> <p>Activities and Suggested Lesson:</p> <p>Summative Assessment</p> <p>Practical (singing individually or small group):</p> <p>Improvising short melodic phrases based on triads, pentachord, stepwise movement.</p> <p>Composing or improvising ostinati, descants.</p> <p>Composing/improvising 4 measure rhythmic patterns.</p> <p>Written:</p> <p>Write a 2 line poem and set to a rhythm.</p> <p>Write a 2 line poem and set to a melody.</p> <p>Guided composition: creating melodies from a motive from the choral repertoire.</p> <p>Compose a 4 measure rhythm and as a small group compile a rhythmic composition in score layout to an AB formal structure.</p> <p>Music notation software project.</p> <p>Resources:</p> <p>Questioning Strategies:</p> <p>Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 3 Week 19 and ongoing	1	<p>CHORUS GPS: MMSBC.6 a. Analyze and describe a musical score in terms of melodic intervals, rhythmic structure, musical form.</p> <p>CCGPS: CCRAS - W.2d AWL: concept, contrast</p> <p>CIM: S.2.1 Explains how changing the aural language used in music also changes its meaning</p>	Structure	<p>Concepts/Skills: Contrast through high/low; loud/soft; fast/slow; etc.</p> <p>Activities and Suggested Lesson: Score analysis: staves, multi-parts, accompaniment, dynamic structure, lyrical/dramatic contrasts, melodic contour contrasts, tempo changes, etc.</p> <p>Resources (Performance repertoire - QUARTER 3): Apply score reading and analytical strategies to selected repertoire. Also refer to GMEA M-list. Wind on the Hill (Victoria Ebel-Sabo) Pie Jesu (Faure adapted Busch) Over the Sea to Skye (Joyce Eilers) Dodi Li (Israeli arr. Doreen Rao) Cantate Hodie! (Mary Lynn Lightfoot) Listen to the Rain (Cynthia Gray) Seben Crudele (Caldara, arr. Henry Leck) Laudamus Te (Ruth Elaine Schram) Gaelic Song (Irish Folk melody arr. Cromie) Gloria Deo! (Mary Lynn Lightfoot) O Salutaris (Delibes, arr. John Haberlen) One Wish (Dave and Jean Perry) Danny Boy (arr. Julie Knowles) The Clouds (Cynthia Gray) Glorificamus Te (Jerry Estes) Ching A Ring Chaw (Aaron Copland) Flying Free (Don Besig) Every Morning's Sun (Sue Ellen Page)</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 20 and ongoing	1	<p>CHORUS GPS: MMSBC.7 a. Listen to and evaluate group music performances with attention to vocal technique, accuracy of pitch and rhythm, diction and dynamics through discussion and writing.</p> <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>Concepts/Skills: Stylistic Interpretation of technique, dynamics, articulations, vocal technique.</p> <p>Activities and Suggested Lesson: Critical listening: listening guides, listening maps, scores, critique, Q&A utilizing professional recordings or classroom recordings. Performance and listening: solo, ensemble and large group tone, dynamics, accuracy of pitch and rhythm, diction, phrasing. Apply tone production skills. Apply listening skills. Oral or written evaluations of performances. CTM #14</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 21 and ongoing	1	<p>CHORUS GPS:</p> <p>MMSBC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>MMSBC.5 a. Arrange and perform existing songs by making creative decisions regarding tempo and dynamics and justify those creative decisions. b. Set short poetic phrases and texts to music. c. Compose rhythms and original melodies and rhythms.</p> <p>MMSBC.6 a. Analyze and describe a musical score in terms of melodic interval, rhythmic structure, musical form.</p> <p>CCGPS: CCRAS - W.3e AWL: describe, function</p> <p>CIM: 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>Concepts/Skills: Program Music; music and narratives</p> <p>Activities and Suggested Lesson: 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 program music in terms of the connection between music and story. CTM #15</p> <p>Resources (Performance repertoire):</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week 22 and ongoing	1	<p>CHORUS GPS: MMSBC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>CCGPS: CCRAS - W.1c AWL: complexity</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Structure	<p>Concepts/Skills: Rhythmic structure</p> <p>Activities and Suggested Lesson: 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. CTM #16</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 23 and ongoing	1	<p>CHORUS GPS:</p> <p>MMSBC.1</p> <ul style="list-style-type: none"> a. Demonstrate appropriate singing posture and breathing techniques. b. Identify basic vocal anatomy. c. Demonstrate pure vowel sounds and articulate voiced and unvoiced consonants. d. Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend. e. Identify aspects of voice change as reflected in physiological changes, vocal range, tone, and vocal agility. f. Demonstrate aspects of expressive performance through dynamics, tempo and phrasing. g. Demonstrate and respond to basic conducting patterns and gestures representing tempo, expression and vocal technique. <p>MMSBC.7</p> <ul style="list-style-type: none"> c. Discuss and apply audience etiquette and active listening in selected musical settings. <p>CCGPS: CCRAS - SL.6 AWL: evaluate</p> <p>CIM: S1.2 Follows prompts inherent in the character of music</p>	Performance (GMEA LGPE)	<p>Concepts/Skills: Communication; expressivity through vocal technique</p> <p>Activities and Suggested Lesson: Performance etiquette, performance techniques, stage etiquette, posture and presence on stage, listening for blend and balance, following conducting techniques, audience etiquette.</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 24 and ongoing	1	<p>CHORUS GPS: MMSBC.2 a. Play percussion and melodic instruments to demonstrate basic knowledge of rhythm, melody, tempo, and dynamics. b. Utilize percussion and melodic instruments to support vocal performance with attention to balance, blend, and style.</p> <p>CCGPS: CCRAS - W. 2a AWL: concise</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Instrumentation	<p>Concepts/Skills: rhythm, tempo, meter, simple and compound time</p> <p>Activities and Suggested Lesson: Introduce or review standard instruments of the symphony orchestra. Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support selected repertoire. CTM #16</p> <p>Resources: Ton The (Susan Brumfield) with xylophone and percussion parts Ask the Moon (Thomas Ahlburn) percussion and string bass parts The Cuckoo (Robert Hugh) with percussion parts and choreography Farewell, my Friend (Ruth Elaine Schram) with flute obligato and Orff</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 25 and ongoing	1	<p>CHORUS GPS: MMSBC.2</p> <p>a. Play percussion and melodic instruments to demonstrate basic knowledge of rhythm, melody, tempo, and dynamics.</p> <p>b. Utilize percussion and melodic instruments to support vocal performance with attention to balance, blend, and style.</p> <p>CCGPS: CCRAS - W.2a AWL: image</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Instrumentation	<p>Concepts/Skills: rhythm, melody, tempo, dynamics, balance, blend, style.</p> <p>Activities and Suggested Lesson: Introduce or review standard instruments of the symphony orchestra. Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support selected repertoire. CTM #17</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 26 and ongoing	1	<p>CHORUS GPS:</p> <p>MMSBC.1</p> <ul style="list-style-type: none"> a. Demonstrate appropriate singing posture and breathing techniques. b. Identify basic vocal anatomy. c. Demonstrate pure vowel sounds and articulate voiced and unvoiced consonants. d. Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend. e. Identify aspects of voice change as reflected in physiological changes, vocal range, tone, and vocal agility. f. Demonstrate aspects of expressive performance through dynamics, tempo and phrasing. g. Demonstrate and respond to basic conducting patterns and gestures representing tempo, expression and vocal technique. <p>MMSBC.2</p> <ul style="list-style-type: none"> a. Play percussion and melodic instruments to demonstrate basic knowledge of rhythm, melody, tempo, and dynamics. b. Utilize percussion and melodic instruments to support vocal performance with attention to balance, blend, and style. 	Instrumentation	<p>Concepts/Skills: rhythm, melody, tempo, dynamics, support vocal performance, balance, blend, style.</p> <p>Activities and Suggested Lesson: Utilize percussion or melodic instruments (including orchestra instruments), and/or body percussion, and/or choreography to support selected repertoire. CTM #18</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 26 (cont.)	1	<p>MMSBC.7 a. Listen to and evaluate group music performances with attention to vocal technique, accuracy of pitch and rhythm, diction and dynamics through discussion and writing.</p> <p>CCGPS: CCRAS - R.4 AWL: evidence</p> <p>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	1	<p>CHORUS GPS: MMSBC.1a-g MMSBC.2a,b MMSBC.3a-d MMSBC.6a,b MMSBC.7a,c</p> <p>CCGPS: CCRAS-W.2 AWL: explanatory</p> <p>CIM: S1.4 Mentally manipulates sound and meaning</p>	Assessment	<p>Concepts/Skills: Notation</p> <p>Activities and Suggested Lesson: 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 motif</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 4 Week 28 and ongoing	1	<p>CHORUS GPS: MMSBC.9 a. Identify and describe historical and cultural characteristics of a varied repertoire including world music.</p> <p>CCGPS: CCRAS - SL.5 AWL: characterization</p> <p>CIM: 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>	Historical/ Cultural Connections	<p>Concepts/Skills: World Music</p> <p>Activities and Suggested Lesson: Introduce focus genre: select one or more examples. Develop basic vocabulary, introductory activities, listening list, and performance repertoire, etc. CTM #19</p> <p>Resources (Performance repertoire - QUARTER 4): 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	1	<p>CHORUS GPS:</p> <p>MMSBC.6 b. Listen to and analyze a musical recording or video in terms of melodic intervals, rhythmic structure, and musical form.</p> <p>MMSBC.7 b. Reflect on the nature of performance in music through discussion and writing.</p> <p>MMSBC.8 a. Identify common characteristics between music, dance arts, theatre arts, and visual arts.</p> <p>MMSBC.9 b. Demonstrate stylistic characteristics of a varied repertoire including world music through vocal performance.</p> <p>CCGPS: CCRAS - SL.5 AWL: point of view, inference</p> <p>CIM: 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>	Historical/Cultural Connections	<p>Concepts/Skills: World Music</p> <p>Activities and Suggested Lesson: Listening selections based on focus genre: 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. Composition/improvisation and performance activities within the focus genre. CTM #20</p> <p>Resources (Performance repertoire): <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	1	<p>CHORUS GPS:</p> <p>MMSBC.6 c. Utilize writing skills to describe the elements of music and the emotions and thoughts that music communicates.</p> <p>MMSBC.8 b. Demonstrates literacy skills through reading and discussing musical settings of varied literature.</p> <p>MMSBC.9 b. Demonstrate stylistic characteristics of a varied repertoire including world music through vocal performance. c. Identify historical period, composer, culture and style of music presented in class. e. Discuss the relationships between music, world events, history and culture.</p> <p>CCGPS: CCRAS - SL.6 AWL: style</p> <p>CIM: 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</p>	Historical/Cultural Connections	<p>Concepts/Skills: World Music</p> <p>Activities and Suggested Lesson: Listening selections based on focus genre: 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 instrument charts identifying aerophones, membranophones, idiophones and chordophones. Develop comparative charts for this genre and various arts. Develop a discography of this genre.</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 31 and ongoing	1	<p>CHORUS GPS:</p> <p>MMSBC.6 c. Utilize writing skills to describe the elements of music and the emotions and thoughts that music communicates.</p> <p>MMSBC.8 b. Demonstrates literacy skills through reading and discussing musical settings of varied literature.</p> <p>MMSBC.9 b. Demonstrate stylistic characteristics of a varied repertoire including world music through vocal performance. c. Identify historical period, composer, culture and style of music presented in class. d. Discuss how music relates to personal development and enjoyment of life. e. Discuss the relationships between music, world events, history and culture.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze</p> <p>CIM: 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 connections	<p>Concepts/Skills: World Music</p> <p>Activities and Suggested Lesson: Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the selections communicate, and how it contributes to personal development and enjoyment of life. 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>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 32 and ongoing	1	<p>CHORUS GPS:</p> <p>MMSBC.6 c. Utilize writing skills to describe the elements of music and the emotions and thoughts that music communicates.</p> <p>MMSBC.8 b. Demonstrates literacy skills through reading and discussing musical settings of varied literature.</p> <p>MMSBC.9 b. Demonstrate stylistic characteristics of a varied repertoire including world music through vocal performance. c. Identify historical period, composer, culture and style of music presented in class. d. Discuss how music relates to personal development and enjoyment of life. e. Discuss the relationships between music, world events, history and culture.</p> <p>CCGPS: CCRAS - R.2 AWL: generalize</p> <p>CIM: S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works;</p>	Historical/Cultural Connections	<p>Concepts/Skills: World Music</p> <p>Activities and Suggested Lesson: Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the selections communicate, and how it contributes to personal development and enjoyment of life. 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>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 33 and ongoing	1	<p>CHORUS GPS: MMSBC.1 a. Demonstrate appropriate singing posture and breathing techniques. b. Identify basic vocal anatomy. c. Demonstrate pure vowel sounds and articulate voiced and unvoiced consonants. d. Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend. e. Identify aspects of voice change as reflected in physiological changes, vocal range, tone, and vocal agility. f. Demonstrate aspects of expressive performance through dynamics, tempo and phrasing. g. Demonstrate and respond to basic conducting patterns and gestures representing tempo, expression and vocal technique.</p> <p>CCGPS: CCRAS-SL.6 AWL: technique</p> <p>CIM: S2.3.2 Determining strategies and criteria for investigating them artistically</p>	Assessment	<p>Concepts/Skills: The Language of Music</p> <p>Activities and Suggested Lesson: 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>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 34 and ongoing	1	<p>CHORUS GPS: multiple</p> <p>CCGPS: CCRAS-SL.6 AWL: evidence, relevant/irrelevant</p> <p>CIM: S2.4 Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Post-Assessment	<p>Concepts/Skills: Critical Thinking in Music (CTM) written. Use Track #1.</p> <p>Activities and Suggested Lesson:</p> <p>Resources (Performance repertoire):</p>
Week 35 and ongoing	1	<p>CHORUS GPS: multiple</p> <p>CCGPS: CCRAS - W.2 AWL: evaluate</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Review	<p>Concepts/Skills: The Language of Music</p> <p>Activities and Suggested Lesson:</p> <p>Practical: Public performance (Spring Concert) Sight reading Listening responses Improvisation activities</p> <p>Written: Score analysis Quiz Listening critiques Socio/historic projects or research reports Compilation of a discography</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 36	1	<p>CHORUS GPS: multiple</p> <p>CCGPS: CCRAS - SL.6 AWL: elaborate, evaluate</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Review	<p>Concepts/Skills: The Language of Music</p> <p>Activities and Suggested Lesson:</p> <p>Practical: Public performances Class production Sight reading Listening responses Improvisation activities Recording selections of studied repertoire</p> <p>Written: Score analysis Class composition Quiz Listening critique Socio/historic projects or research reports Compilation of a discography Learning checklists</p>