

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

High School Intermediate 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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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 1 Week 1 and ongoing	1,2, and 3	<p>CHORUS GPS: Multiple</p> <p>CCGPS: CCRAS-Multiple AWL: Analyze</p> <p>CIM: Multiple</p>	Pre-Assessment	<p>Pre-Assessment: Performance Task (singing major, harmonic minor, chromatic scale, sight reading and aural test)</p> <p>Resources (Semester 1 Performance repertoire):</p> <p>SSA Spring - Mozart/arr. Track (Class C) Elijah Rock - Hairston, arr. (Class C) Stopping By Woods on a Snowy Evening - Artman (Class C) O Occhi Manza Mia (O Eyes of My Beloved) - Orlando di Lasso/arr. Robinson All I Want for Christmas Is You - Mac Huff, arr. TTBB Stopping By Woods On A Snowy Evening -Thompson (Class C) Bound for Jubilee -Eilers (Class C) Shenandoah - Rentz (Class C) Joshua! (Fit the Battle of Jericho) - arr. Kirby Shaw Got a Mind to Do Right - Morrow SATB Gloria from "Gloria" Vivaldi/ed. Martens (Class C) Riu, Riu, Chiu by Spevacek (Class C) Dance of the Sugar Plum Fairy - arr. Jeff Funk</p>

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Week 2 and ongoing	1,2, and 3	<p>CHORUS GPS:</p> <p>MHSIC.1</p> <p>a. Demonstrate proper body alignment and breathing techniques to support a clear and free tone using accurate intonation.</p> <p>b. Sing with purity of vowels and clarity of consonants.</p> <p>d. Apply listening skills to adjust intonation within the ensemble</p> <p>g. Respond to conducting gestures.</p> <p>MHSIC.3</p> <p>a. Utilize music vocabulary and symbols to read and notate rhythms and pitches using a melodic and rhythmic language.</p> <p>MHSIC.6</p> <p>b. Identify and explain components of the choral score.</p> <p>CCGPS: CCRAS - SL.6</p> <p>AWL: technique</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches.</p>	The Language of Music	<p>Concepts/Skills: Notation, Singing Technique</p> <p>Activities and Suggested Lesson:</p> <p>Review basics of posture, breathing, producing a clear and free tone.</p> <p>Review vowel formation, voiced/unvoiced consonants and diction.</p> <p>Activating mouth and articulators</p> <p>Intonation and pitch accuracy</p> <p>Review theory: note values and rests, time signatures, dotted notes.</p> <p>Sight reading: including accidental and chromaticism.</p> <p>Review key signatures and scales.</p> <p>Responding to conducting patterns: review attack, release, crescendo, diminuendo and applicable articulators.</p> <p>Continue with tone production: execute diphthongs correctly, produce consonants clearly, vowel placement and unified vowels.</p> <p>Score reading including repeat signs, first/second endings, divisi/tutti, Da Capo, Dal Segno, Fine, dynamic and articulation markings, SATB voice score placement, measure numbers and rehearsal markings, following piano/keyboard accompaniment.</p> <p>Apply concepts of tone production and score reading to appropriate repertoire in small and larger ensembles, multiple voice parts including divisi.</p> <p>Resources (Performance repertoire):</p> <p>SSA</p> <p>Spring - Mozart/arr. Track (Class C)</p> <p>Elijah Rock - Hairston, arr. (Class C)</p> <p>Stopping By Woods on a Snowy Evening - Artman (Class C)</p> <p>O Occhi Manza Mia (O Eyes of My Beloved) - Orlando di Lasso/arr. Robinson</p> <p>All I Want for Christmas Is You - Mac Huff, arr.</p> <p>TTBB</p> <p>Stopping By Woods On A Snowy Evening -Thompson (Class C)</p> <p>Bound for Jubilee -Eilers (Class C)</p> <p>Shenandoah - Rentz (Class C)</p> <p>Joshua! (Fit the Battle of Jericho) - arr. Kirby Shaw</p> <p>Got a Mind to Do Right - Morrow</p>

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Week 3 and ongoing	1,2, and 3	<p>CHORUS GPS:</p> <p>MHSIC.1 f. Perform level-appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning.</p> <p>MHSIC.3 a. Utilize music vocabulary and symbols to read and notate rhythms and pitches using a melodic and rhythmic language. b. Notate rhythms and pitches from aural examples.</p> <p>CCGPS: CCRAS - R.4 AWL: structure, interval</p> <p>CIM: S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Sound Patterns	<p>Concepts/Skills: Intervals</p> <p>Activities and Suggested Lesson:</p> <p>Review standard patterns and basic intervals in sight reading and aural examples e.g. triads, arpeggios, cadence patterns, stepwise movement, harmonic structures.</p> <p>Identify dynamic variations, articulation, e.g. sf, legato, staccato, leggiero with application to expressive performance of repertoire through dynamics, tempo and phrasing.</p> <p>Continue applying concepts of clear tone, phrasing, clear consonants, correctly placed and formed vowels, correct execution of diphthongs, diction, and responses to conducting patterns, etc. to repertoire selections.</p> <p>Intermediate Choral Music Vocabulary (in addition to Beginning Level vocabulary):</p> <p>tessitura countertenor diaphragmatic breathing enunciation explosive consonants falsetto hissed consonants hummed consonants sounded consonants</p> <p>Resources (Performance repertoire):</p>

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Week 4 and ongoing	1,2, and 3	<p>CHORUS GPS:</p> <p>MHSIC.3</p> <p>a. Utilize music vocabulary and symbols to read and notate rhythms and pitches using a melodic and rhythmic language.</p> <p>b. Notate rhythms and pitches from aural examples.</p> <p>MHSIC.2</p> <p>a. Utilize classroom instruments and body percussion to enhance music learning.</p> <p>MHSIC.4</p> <p>a. Explore possibilities of sound within limited parameters that can be vocally produced.</p> <p>CCGPS: CCRAS - R.4</p> <p>AWL: duration</p> <p>CIM: S1.8 Recognizes that interpretation relies on context, combines clues from disparate contexts in music to generate unusual meaning</p>	Sound Patterns	<p>Concepts/Skills: Major, Minor, Chromatic scales</p> <p>Activities and Suggested Lesson:</p> <p>Sharp, flat, key, key signature, major, scale.</p> <p>Write dictation on staff notation.</p> <p>Reinforce rhythmic reading through a variety of methods: sing-counting while tapping beat; tapping rhythm and/or beat; chanting rhythm. Use percussion instruments in place of tapping. Improvise rhythms on various percussion instruments and body percussion.</p> <p>Notate rhythms and melodic motifs.</p> <p>Resources (Performance repertoire): apply tone production techniques, knowledge of sight reading, score reading, recognition of patterns, and expression/articulation to repertoire selections.</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 5 and ongoing	1,2, and 3	<p>CHORUS GPS:</p> <p>MHSIC.3</p> <p>a. Utilize music vocabulary and symbols to read and notate rhythms and pitches using a melodic and rhythmic language.</p> <p>b. Notate rhythms and pitches from aural examples.</p> <p>MHSIC.2</p> <p>a.Utilize classroom instruments and body percussion to enhance music learning.</p> <p>CCGPS: CCRAS - R.4</p> <p>AWL: correspond</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, Tempo, Articulation</p> <p>Activities and Suggested Lesson:</p> <p>Key signatures continued: singing and writing dictation within major and minor keys.</p> <p>Review basic music vocabulary related to dynamics, meter, tempo, articulation. Identify through listening: p, mp,pp,f,mf,ff,sf,crescendo, diminuendo, duple/triple/quadruple meter, presto, largo, accelerando, ritardando, accents, legato, staccato, tenuto.</p> <p>Apply concepts to vocal repertoire and/or through body percussion and instrument playing.</p> <p>In addition to Music Vocabulary Beginning level, Intermediate Level Music Vocabulary (Performance Directions):</p> <p>a, alla, allargando, andantino, assai, con, col., dolce, espressivo, fp, giocoso, grave, grazioso, largo, maestoso, meno, molto, mosso, moto, non, piu, presto, senza, sf,sfz, simile, sostenuto, staccato, staccatissimo tenuto, vivace</p> <p>Resources (Performance repertoire):</p>

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Week 6 and ongoing	1,2, and 3	<p>CHORUS GPS: MHSIC.1</p> <p>c. Perform assigned vocal line in unison and multiple parts, with and without accompaniment.</p> <p>d. Apply 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>CCGPS: CCRAS - R.4 AWL: accompany</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Elements of Music	<p>Concepts/Skills: Melody, Rhythm</p> <p>Activities and Suggested Lesson:</p> <p>Sight reading more advanced intervals.</p> <p>Sight reading patterns adding difficult intervals e.g. diatonic and chromatic intervals.</p> <p>Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend.</p> <p>Apply sight reading techniques to selections, e.g. sight reading rhythms, selected measures, etc. from repertoire.</p> <p>In addition to Music Vocabulary Beginning and Intermediate levels, Music Vocabulary Advanced level for Notation:</p> <p>meter phrase chord triad broken chord (arpeggio) semitone whole tone slur anacrusis</p> <p>Resources (Performance repertoire):</p>

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Week 7	1,2, and 3	<p>CHORUS GPS: MHSIC.1 h. Incorporate movement in warm-ups and repertoire to develop musical understanding.</p> <p>MHSIC.6 c. Identify emotions and thoughts communicated through music.</p> <p>CCGPS: CCRAS - W.4 AWL: communicate</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: Movement in Music Activities and Suggested Lesson:</p> <p>Listening, analyzing and describing music performances, responding to pitch, rhythm, diction, voice types, dynamics, interpretation identifying movement. Create movement/gestures apply to warm-ups and repertoire. Music theory continued: advanced rhythmic patterns including dotted eight, eighth rest combinations, sixteenth notes/rests combinations, upbeats (anacrusis) in simple and compound meters.</p> <p>Resources (Performance repertoire): Apply knowledge of voice, tone production, posture, breathing and music theory to performance and analysis of repertoire.</p>

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Week 8 and ongoing	1,2, and 3	<p>CHORUS GPS: MHSIC.1 a. Demonstrate proper body alignment and breathing techniques to support a clear and free tone using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in unison and multiple parts, with and without accompaniment. d. Apply listening skills to adjust intonation within the ensemble e. Sing within the ensemble utilizing an awareness of blend and balance. f. Perform level-appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning. g. Respond to conducting gestures. h. Incorporate movement in warm-ups and repertoire to develop musical understanding. MHSIC.3 a. Utilize music vocabulary and symbols to read and notate rhythms and pitches using a melodic and rhythmic language. b. Notate rhythms and pitches from aural examples. c. Utilize available music instructional and notational software. CCGPS: CCRAS - W.6 AWL: demonstrate CIM: S2.3.2 Determining strategies and criteria for investigating topics artistically</p>	<p>Performance (Fall Concert, All-State Auditions, Honor Groups)</p>	<p>Concepts/Skills: Performance Activities and Suggested Lesson: Review (theory,conducting techniques, music vocabulary, sight reading, etc.) including music software. Utilize music software or online interactive sight reading or music theory programs. Students complete modules at own pace. Resources (Performance Repertoire): Apply knowledge of tone production, expression, phrasing, balance, blend, legato, vowels, consonants, diphthongs, diction to repertoire selections. www.musictheory.net www.8notes.com/theory/ www.teoria.com Sibelius/Finale activities: Notate Scales, compose simple diatonic sight reading examples. SmartMusic</p>

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Week 9	1,2, and 3	<p>CHORUS GPS:</p> <p>MHSIC.1</p> <ul style="list-style-type: none"> a. Demonstrate proper body alignment and breathing techniques to support a clear and free tone using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in unison and multiple parts, with and without accompaniment. d. Apply listening skills to adjust intonation within the ensemble e. Sing within the ensemble utilizing an awareness of blend and balance. f. Perform level-appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning. g. Respond to conducting gestures. h. Incorporate movement in warm-ups and repertoire to develop musical understanding. <p>MHSIC.3</p> <ul style="list-style-type: none"> a. Utilize music vocabulary and symbols to read and notate rhythms and pitches using a melodic and rhythmic language. b. Notate rhythms and pitches from aural examples. c. Utilize available music instructional and notational software. <p>CCGPS: CCRAS - W.6</p> <p>AWL: specify</p> <p>CIM: S2.4 Develops interactive mindset by consciously forming provisional answers, testina revisina testina etc.</p>	Assessment	<p>Concepts/Skills: Vocal Technique and Music Theory Skills</p> <p>Activities and Suggested Lesson:</p> <p>Summative Assessment:</p> <p>Practical: individual/small group performance of Sight reading examples utilizing major and minor melodies 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.</p> <p>Written:</p> <p>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:</p>

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Quarter 2 Week 10 and ongoing	1,2, and 3	<p>CHORUS GPS: MHSIC.7 a. Determine the quality of a vocal/choral performance using appropriate criteria. b. Exhibit commendable performer and audience etiquette.</p> <p>CCGPS: CCRAS - W.1 AWL: evaluate</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.</p>	Creative Thinking	<p>Concepts/Skills: Analysis; multiple interpretations; phrase manipulation.</p> <p>Activities and Suggested Lesson: Review articulation through listening analysis. Listening: critical listening for discussion and paragraph writing to solo or choral recordings for genre, style, interpretation, tone, dynamics, etc. Write paragraph identifying elements of music e.g. genre, mood. etc. Explain how the use of dynamics and articulation communicate the meaning of the text. Analyze/Evaluate a composition for applicable dynamic and articulation indicators. Analyze a composition for phrases: phrase lengths, motives, question/answer, echo, contour, etc.</p> <p>Resources (Performance repertoire - QUARTER 2):</p>

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Week 11 and ongoing	1,2, and 3	<p>CHORUS GPS: MHSIC.4 b. Improvise simple rhythmic and melodic ideas and phrases.</p> <p>MHSIC.5 a. Create original rhythms and/or melodies.</p> <p>CCGPS: CCRAS-SL.6 AWL: generate</p> <p>CIM: S2.4 Develops interactive mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Creative Thinking	<p>Concepts/Skills: Rhythmic and melodic patterns; repetition; segmentation; symmetry; balance; space; effects.</p> <p>Activities and Suggested Lesson: Dictation: rhythmic and melodic. Vocal improvisation during warm ups and vocalises using chord patterns. Composition: completing 8 measure rhythms (question/answer or echo statements). 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>Resources (Performance repertoire): 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 12 and ongoing	1,2, and 3	<p>CHORUS GPS:</p> <p>MHSIC.4 b. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSIC.5 a. Create original rhythms and/or melodies. b. Explore musical possibilities by making creative decisions.</p> <p>CCGPS: CCRAS - W.2a AWL: manipulate</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Creative Thinking	<p>Concepts/Skills: Melodic Contour (shape); high/low; repetition; musical symbolism; ascending/descending; sound/silence</p> <p>Activities and Suggested Lesson:</p> <p>Listening: critique on listening examples while following score. Explain all the devices the composer uses to communicate performance directions.</p> <p>Vocal improvisation during warm ups, vocalises and repertoire performance using stepwise or chord patterns. and harmonies.</p> <p>Composition: completing 4 measure melodies (question/answer or echo statements using repetition and sequence) noticing melodic contour (shape). Add harmonies to melodies.</p> <p>Select dictation examples from the repertoire.</p> <p>Select improvisation examples from the repertoire.</p> <p>Select compositional activities based on rhythms or melodies from the repertoire.</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 13 and ongoing	1,2, and 3	<p>CHORUS GPS:</p> <p>MHSIC.4</p> <p>a. Explore possibilities of sound within limited parameters that can be vocally produced.</p> <p>b. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSIC.5</p> <p>a. Create original rhythms and/or melodies.</p> <p>b. Explore musical possibilities by making creative decisions.</p> <p>CCGPS: CCRAS - W. 2</p> <p>AWL: layer</p> <p>CIM: S3.1 Reflects on portfolio and identifies patterns to revise or generate new work.</p>	Structure	<p>Concepts/Skills: Harmonic Structure; Chord base; standard progressions</p> <p>Activities and Suggested Lesson:</p> <p>Listening and analyzing student compositions.</p> <p>Improvisation in 2 or more parts over a chord base.</p> <p>Record class performances.</p> <p>Analyze, evaluate and discuss performances.</p> <p>Select chord patterns from repertoire for improvisation activities.</p> <p>In addition to Music Vocabulary for Beginning and Intermediate Levels, Music Vocabulary Advanced Level for Harmony:</p> <p>cadence</p> <p>consonance</p> <p>dissonance</p> <p>subdominant</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 14 and ongoing	1,2, and 3	<p>CHORUS GPS: MHSIC.5 a. Create original rhythms and/or melodies. b. Explore musical possibilities by making creative decisions.</p> <p>CCGPS: CCRAS - R.3 AWL: correspond</p> <p>CIM: S3.2.1 Setting personal objectives (themes/topics for investigation)</p>	Structure	<p>Concepts/Skills: Sound and Silence Activities and Suggested Lesson: Compose and improvise vocal soundscapes. Design a score in four parts. Identify each part e.g. high pitched voice, body percussion, drone bass tone, etc. Select a title for the composition e.g. <i>Rain, Traffic, Storm, The Mall</i>, etc. Using standard notation, quadruple meter, and sixteen measures compose a soundscape that will communicate the title and showcase each part adequately. Perform repertoire as a soundscape. Develop improvisatory activities from selected repertoire. Develop voice building and warm up activities from selected repertoire.</p> <p>Resources (Performance repertoire): <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>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 15 and ongoing	1,2, and 3	<p>CHORUS GPS:</p> <p>MHSIC.4</p> <p>a. Explore possibilities of sound within limited parameters that can be vocally produced.</p> <p>b. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSIC.5</p> <p>a. Create original rhythms and/or melodies.</p> <p>b. Explore musical possibilities by making creative decisions.</p> <p>CCGPS: CCRAS - R.3</p> <p>AWL: motif, sequence</p> <p>CIM: S3.2.2 Identifying personal standards (adapting, going beyond exemplars)</p>	Structure	<p>Concepts/Skills: Motif; repetition, sequence, augmentation, diminution, imitation, echo, inversion, retrograde.</p> <p>Activities and Suggested Lesson:</p> <p>Composing nonsense syllable scores: call-response, rhythmic layering, scat.</p> <p>Compose using compositional devices such as repetition, sequence, augmentation and diminution and advanced compositional techniques e.g. tone row.</p> <p>Design a score based on a selected melodic motif from performance repertoire. Demonstrate repetition, sequence, inversion, augmentation and diminution of this motive over sixteen measures.</p> <p>Evaluate the structure of melodic motives 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>In addition to Music Vocabulary Beginning and Intermediate Levels, Music Vocabulary Advanced level for Compositional Devices: augmentation, diminution</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	1,2, and 3	<p>CHORUS GPS:</p> <p>MHSIC.4</p> <p>a. Explore possibilities of sound within limited parameters that can be vocally produced.</p> <p>b. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSIC.5</p> <p>a. Create original rhythms and/or melodies.</p> <p>b. Explore musical possibilities by making creative decisions. a composition.</p> <p>CCGPS: CCRAS - W.2a</p> <p>AWL: framework</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>	Structure	<p>Concepts/Skills: Compositional devices; ostinato, pedal point.</p> <p>Activities and Suggested Lesson:</p> <p>Multipart performances using improvisational techniques such as rhythmic ostinati, pedal point, body percussion, etc.</p> <p>Design a group composition using selected phrases from performance repertoire to demonstrate techniques including ostinato, pedal point, body percussion, rhythmic layering, canonic entry, etc.</p> <p>Listening: Cage, Stockhausen, Penderecki.</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>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	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 17 and ongoing	1,2, and 3	<p>CHORUS GPS:</p> <p>MHSIC.4</p> <p>a. Explore possibilities of sound within limited parameters that can be vocally produced.</p> <p>b. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSIC.5</p> <p>a. Create original rhythms and/or melodies.</p> <p>b. Explore musical possibilities by making creative decisions.</p> <p>MHSIC.7</p> <p>a. Determine the quality of a vocal/choral performance using appropriate criteria.</p> <p>b. Exhibit commendable performer and audience etiquette.</p> <p>CCGPS: CCRAS - W.4</p> <p>AWL: image</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning.</p>	<p>Performance</p> <p>(Winter Concert, Honor Groups)</p>	<p>Concepts/Skills: Formal Structure; AB; ABA; Theme and Variation,</p> <p>Activities and Suggested Lesson:</p> <p>Multipart performances using improvisational techniques such as rhythmic ostinati, pedal point, body percussion, hemiola, etc.</p> <p>Design a group composition using selected phrases from performance repertoire to demonstrate techniques including ostinato, pedal point, body percussion, etc.</p> <p>Guided composition: creating melodies for sight reading.</p> <p>Compose a 16 measure composition demonstrating compositional techniques and as a class compile a rhythmic composition in score layout.</p> <p>In addition to Music Vocabulary Beginning and Intermediate levels, Music Vocabulary Advanced Level for Form: Rondo, Through Composed</p> <p>Resources:</p> <p>E.g. Schubert's Erlking (Through composed)</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	1,2, and 3	<p>CHORUS GPS:</p> <p>MHSIC.3 c. Utilize available music instructional and notational software.</p> <p>MHSIC.4 a. Explore possibilities of sound within limited parameters that can be vocally produced. b. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSIC.5 a. Create original rhythms and/or melodies. b. Explore musical possibilities by making creative decisions.</p> <p>MHSIC.7 a. Determine the quality of a vocal/choral performance using appropriate criteria. b. Exhibit commendable performer and audience etiquette.</p> <p>CCGPS: CCRAS - W.4 AWL: analogy 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>	Assessment	<p>Concepts/Skills: Composition; pattern; formal structure (motive, measures, phrase lengths, AB/ABA)</p> <p>Activities and Suggested Lesson: Summative Assessment Practical (singing individually or small group): Improvising short melodic phrases based on triads, stepwise movement, harmonic progressions, motives. Composing or improvising ostinati, descants. Composing/improvising 16 measure rhythmic patterns. Written: Guided composition: creating melodies from a motive from the choral repertoire. Compose a 16 measure rhythm and as a small group compile a rhythmic composition in score layout to an ABA formal structure. 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		<p>CHORUS GPS: MHSIC.6 a. Critically listen to various genres and styles of music.</p> <p>CCGPS: CCRAS - W.2d AWL: contrast, categorize</p> <p>CIM: S.2.1 Explains how changing the aural language used in music also changes its meaning</p>	Communication	<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. Apply score reading and analytical strategies to selected repertoire.</p> <p>Resources (Semester 2 Performance repertoire): SSA Fa Una Canzone- Vecchi (Class C) Now Is The Month of Maying - Morley/ed. Ehret (Class C) Amani (A Song of Peace) - Papoulis & Sebisaho/ed. Nunez On My Own - arr. Ed Lojeski Old Joe Clark - Mary Goetze TTBB De Animals a-Comin' - Bartholomew (Class C) We Shall Walk Through The Valley Of Peace - Appling, arr. (Class C) The Lion Sleeps Tonight - Emerson, arr. The Longest Time - Billy Joel/arr. Shaw TSHOTSHOLOZA, JEFFREY L. AMES, arr. SATB I'll Say It Anyway! -Certon/Hirt (Class C) Ave Verum Corpus - Mozart/arr. Muller (Class C) Set Down Servant - Shaw, R. (Class C) River in Judea - Linda Marcus & Jack Feldman/arr. Leavitt If Music Be the Food of Love - David Dickau</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 20 and ongoing		<p>CHORUS GPS:</p> <p>MHSIC.6 c. Identify and describe emotions and thoughts communicated through music.</p> <p>MHSIC.7 a. Determine the quality of a vocal/choral performance using appropriate criteria.</p> <p>CCGPS: CCRAS - W.2d AWL: communicate</p> <p>CIM: S3.2.3 Identifying personal rationale (interests/passions)</p>	Communication	<p>Concepts/Skills: Stylistic Interpretation through tone, blend, balance, dynamics, articulations, vocal technique.</p> <p>Activities and Suggested Lesson:</p> <p>Critical listening: listening guides, listening maps, scores, critique, Q&A utilizing professional recordings or classroom recordings.</p> <p>Performance and listening: solo, ensemble and large group tone, blend and balance.</p> <p>Apply tone production skills.</p> <p>Apply listening skills.</p> <p>Oral or written evaluations of performances.</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		<p>CHORUS GPS: MHSIC.5 a. Create original rhythms and/or melodies. b. Explore musical possibilities by making creative decisions.</p> <p>MHSIC.7 a. Determine the quality of a vocal/choral performance using appropriate criteria.</p> <p>CCGPS: CCRAS - W.3e AWL: evaluate</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>	Communication	<p>Concepts/Skills: Program Music; music and narratives; absolute music</p> <p>Activities and Suggested Lesson: Aural training: utilizing theory and notation reading skills, combine listening and notational/compositional activities. Explore how program develops compositional decisions. Apply aural skills to selections from repertoire e.g. tonal memory, rhythmic memory, interval singing, tonality, etc. visually and aurally.</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	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 22 and ongoing		<p>CHORUS GPS: MHSIC.3 a. Utilize music vocabulary and symbols to read and notate rhythms and pitches using a melodic and rhythmic language. b. Notate rhythms and pitches from aural examples.</p> <p>CCGPS: CCRAS - W.1c AWL: modify</p> <p>CIM: S3.2.4 Identifying preferred styles and working methods</p>	Elements of Music	<p>Concepts/Skills: Irregular Note groups and meter Activities and Suggested Lesson: Sight reading: more advanced examples, extended range. Irregular note groups: duplets, triplets. Meter: 5/4 meter Apply advanced sight reading skills to selections from repertoire, e.g. identifying larger intervals, more complex rhythms, triplets, etc.</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	1,2, and 3	<p>CHORUS GPS:</p> <p>MHSIC.1</p> <ul style="list-style-type: none"> a. Demonstrate proper body alignment and breathing techniques to support a clear and free tone using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in unison and multiple parts, with and without accompaniment. d. Apply listening skills to adjust intonation within the ensemble e. Sing within the ensemble utilizing an awareness of blend and balance. f. Perform level-appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning. g. Respond to conducting gestures. h. Incorporate movement in warm-ups and repertoire to develop musical understanding. <p>MHSIC.8</p> <ul style="list-style-type: none"> a. Demonstrate an awareness of the collaborative nature of the choral art. <p>CCGPS: CCRAS - SL.6</p> <p>AWL: communicate</p> <p>CIM: S3.2.5 Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotions, social awareness, personality, media. etc)</p>	Performance (GMEA LGPE)	<p>Concepts/Skills: Communication; expressivity through vocal technique</p> <p>Activities and Suggested Lesson:</p> <p>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	2	<p>CHORUS GPS: MHSIC.2 a. Utilize classroom instruments and body percussion to enhance music learning.</p> <p>CCGPS: CCRAS - W. 2a AWL: component</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Elements of Music	<p>Concepts/Skills: rhythm, tempo, meter, simple and compound time</p> <p>Activities and Suggested Lesson: Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support selected repertoire.</p> <p>Resources:</p>
Week 25 and ongoing	2	<p>CHORUS GPS: MHSIC.2 a. Utilize classroom instruments and body percussion to enhance music learning.</p> <p>CCGPS: CCRAS - W.2a AWL: justify</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Elements of Music	<p>Concepts/Skills: rhythm, melody, tempo, dynamics, balance, blend, style.</p> <p>Activities and Suggested Lesson: Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to orchestrate selected repertoire.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 26 and ongoing	1,2, and 3	<p>CHORUS GPS: MHSIC.1</p> <ul style="list-style-type: none"> a. Demonstrate proper body alignment and breathing techniques to support a clear and free tone using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in unison and multiple parts, with and without accompaniment. d. Apply listening skills to adjust intonation within the ensemble e. Sing within the ensemble utilizing an awareness of blend and balance. f. Perform level-appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning. g. Respond to conducting gestures. h. Incorporate movement in warm-ups and repertoire to develop musical understanding. <p>CCGPS: CCRAS - W.2a AWL: technique</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Elements of Music	<p>Concepts/Skills: rhythm, melody, tempo, dynamics, support vocal performance, balance, blend, style, orchestration.</p> <p>Activities and Suggested Lesson: Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to orchestrate selected repertoire.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 27	1,2, and 3	<p>CHORUS GPS: MHSIC.1a-h MHSIC.2a MHSIC.3a-c MHSIC.4a,b MHSIC.5a,b MHSIC.6a-c MHSIC.7a-b</p> <p>CCGPS: CCRAS-W.2 AWL: evaluate, evidence</p> <p>CIM: S3.1 Reflects on portfolio and identifies patterns to revise or generate new work</p>	Assessment	<p>Concepts/Skills: Notation 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 motive</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		<p>CHORUS GPS: MHSIC.9 b. Identify and apply distinguishing characteristics of repertoire representing various periods, composers, cultures, styles, and genres.</p> <p>CCGPS: CCRAS - SL.5 AWL: period, 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 unusual meaning</p>	Cultural and Historical Context	<p>Concepts/Skills: Baroque and Classicism Activities and Suggested Lesson: Introduce focus genre: Baroque and Classicism. Develop basic vocabulary, introductory activities, listening list, distinguishing characteristics, and performance repertoire, etc.</p> <p>Resources (Performance repertoire - QUARTER 4): <i>Listening to Music History - recordings of music from medieval times to the twentieth century with activities for listening, performing and composing</i> by Helen MacGregor</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 29 and ongoing		<p>CHORUS GPS: MHSIC.9</p> <p>a. Examine how music relates to personal development and enjoyment of life.</p> <p>b. Identify and apply distinguishing characteristics of repertoire representing various periods, composers, cultures, styles, and genres.</p> <p>CCGPS: CCRAS - SL.5 AWL: environment</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>	Cultural and Historical Context	<p>Concepts/Skills: Baroque and Classicism</p> <p>Activities and Suggested Lesson:</p> <p>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.</p> <p>Develop a comparative chart of characteristics to relate this genre to visual, dance or theatre arts.</p> <p>Teacher selected examples of melodic or rhythmic motives from a representative piece in the selected genre to serve as theme for student composition.</p> <p>Discuss how distinguishing characteristics of repertoire connect us to history, cultures, heritage, and community.</p> <p>Resources (Performance repertoire): Music and Appreciation by Roger Kamien The Classical Music Experience by Julius H. Jacobson II, MD Music by Daniel Politoske</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 30 and ongoing		<p>CHORUS GPS: MHSIC.7 a. Determine the quality of a vocal/choral performance using appropriate criteria.</p> <p>MHSIC.9 a. Examine how music relates to personal development and enjoyment of life. b. Identify and apply distinguishing characteristics of repertoire representing various periods, composers, cultures, styles, and genres.</p> <p>CCGPS: CCRAS - SL.6 AWL: style</p> <p>CIM: S2.3.1 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism.</p>	Cultural and Historical Context	<p>Concepts/Skills: Baroque and Classicism Activities and Suggested Lesson: Listening selections based on focus genre, Baroque and Classicism: discuss, describe, research composer, historical/social context, lyrics, world events, etc. Develop a timeline to explain this genre’s place in history/world events. Develop a discography of this genre.</p> <p>Resources (Performance repertoire): Music and Appreciation by Roger Kamien The Classical Music Experience by Julius H. Jacobson II, MD Music by Daniel Politoske</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 31 and ongoing		<p>CHORUS GPS:</p> <p>MHSIC.1</p> <ul style="list-style-type: none"> a. Demonstrate proper body alignment and breathing techniques to support a clear and free tone using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in unison and multiple parts, with and without accompaniment. d. Apply listening skills to adjust intonation within the ensemble e. Sing within the ensemble utilizing an awareness of blend and balance. f. Perform level-appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning. g. Respond to conducting gestures. h. Incorporate movement in warm-ups and repertoire to develop musical understanding. <p>MHSIC.3</p> <ul style="list-style-type: none"> a. Utilize music vocabulary and symbols to read and notate rhythms and pitches using a melodic and rhythmic language. b. Notate rhythms and pitches from aural examples. <p>CCGPS: CCRAS-SL.6</p> <p>AWL: approach, interpret</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.;</p>	Review	<p>Concepts/Skills: Review and practice for Post-Assessment</p> <p>Activities and Suggested Lesson:</p> <p>Review, rehearse and practice technical skills e.g. scales, sight reading.</p> <p>Continue to develop listening skills through aural training activities.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 32 and ongoing		<p>CHORUS GPS:</p> <p>MHSIC.1</p> <ul style="list-style-type: none"> a. Demonstrate proper body alignment and breathing techniques to support a clear and free tone using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in unison and multiple parts, with and without accompaniment. d. Apply listening skills to adjust intonation within the ensemble e. Sing within the ensemble utilizing an awareness of blend and balance. f. Perform level-appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning. g. Respond to conducting gestures. h. Incorporate movement in warm-ups and repertoire to develop musical understanding. <p>MHSIC.3</p> <ul style="list-style-type: none"> a. Utilize music vocabulary and symbols to read and notate rhythms and pitches using a melodic and rhythmic language. b. Notate rhythms and pitches from aural examples. <p>CCGPS: CCRAS - R.2</p> <p>AWL: structure</p> <p>CIM: S3.2.2 Identifying personal standards (going beyond exemplars)</p>	Review	<p>Concepts/Skills: Review and practice for Post-Assessment)</p> <p>Activities and Suggested Lesson:</p> <p>Resources (Performance repertoire):</p>

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<p>Week 33 and ongoing</p>	<p>1</p>	<p>CHORUS GPS: MHSIC.1 a. Demonstrate proper body alignment and breathing techniques to support a clear and free tone using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in unison and multiple parts, with and without accompaniment. d. Apply listening skills to adjust intonation within the ensemble e. Sing within the ensemble utilizing an awareness of blend and balance. f. Perform level-appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning. g. Respond to conducting gestures. h. Incorporate movement in warm-ups and repertoire to develop musical understanding.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, image</p> <p>CIM: S3.2.3 Identifying personal rational (interests/passions)</p>	<p>Post-Assessment</p>	<p>Concepts/Skills: Scales (Post-Assessment) Activities and Suggested Lesson: Individual assessment of major, harmonic minor and chromatic scale singing.</p> <p>Resources (Performance repertoire): Post-Assessment packet</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: MHSIC.1</p> <ul style="list-style-type: none"> a. Demonstrate proper body alignment and breathing techniques to support a clear and free tone using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in unison and multiple parts, with and without accompaniment. d. Apply listening skills to adjust intonation within the ensemble e. Sing within the ensemble utilizing an awareness of blend and balance. f. Perform level-appropriate literature with accurate dynamics, tempos, phrasing, and textual meaning. g. Respond to conducting gestures. h. Incorporate movement in warm-ups and repertoire to develop musical understanding. <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, image</p> <p>CIM: S3.2.3 Identifying personal rational (interests/passions)</p>	Post-Assessment	<p>Concepts/Skills: Scales (Post-Assessment)</p> <p>Activities and Suggested Lesson: Individual assessment of major, harmonic minor and chromatic scale singing.</p> <p>Resources (Performance repertoire): Post-Assessment packet</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 34 and ongoing	2	<p>CHORUS GPS: MHSIC.3 a. Utilize music vocabulary and symbols to read and notate rhythms and pitches using a melodic and rhythmic language. b. Notate rhythms and pitches from aural examples.</p> <p>CCGPS: CCRAS-SL.6 AWL: demonstrate</p> <p>CIM: S3.2.4 Identifying preferred styles and working methods</p>	Post-Assessment	<p>Concepts/Skills: Sight Reading (Post-Assessment) Activities and Suggested Lesson:</p> <p>Resources: Post-Assessment packet</p>
Week 35	3	<p>CHORUS GPS: MHSIC.3 b. Notate rhythms and pitches from aural examples.</p> <p>CCGPS: CCRAS - W.2 AWL: demonstrate</p> <p>CIM: S3.2.2 Identifying personal standards (going beyond exemplars)</p>	Post-Assessment	<p>POST-ASSESSMENT: Aural Test (Post-Assessment) Activities and Suggested Lesson: Finalize Post-Assessment</p> <p>Resources: Post-Assessment packet</p>

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