

Hamilton Heights School Corporation Choir (Beginning/Intermediate/Advanced) Curriculum Map

Course Title: HS Choirs (Beg/Int/Adv)	Quarter 1:	Academic Year: 2025 - 2026
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Essential Questions						
<ul style="list-style-type: none"> ● What are the fundamentals of good singing technique, music reading skills, and sight reading skills? ● What is your role and the role of others in this year's ensemble? ● What strengths and weaknesses are in this year's ensemble? ● What is it like to perform in this year's ensemble? 						
Unit Name	Total Days	Standards Number	Knowledge Objectives	Skills Objectives	Specific Assessments	Specific Resources
Fall Concert Cycle <i>Each quarter is conceived cyclically, meaning that each quarter presents a full concert cycle from beginning to end.</i>	30+	<u>1</u> <u>2</u> <u>3</u> <u>5</u> <u>6</u> <u>7</u> <u>8</u> <u>9</u>	<ul style="list-style-type: none"> ● <u>Warmups</u>: Identify body, breath, and vocal warmups that build skills to perform repertoire. ● <u>Score Study</u>: Identify their vocal part in their musical score and other important score attributes and symbols. ● <u>Rehearsal of Music</u>: Identify strategies that allow for repertoire to be broken down and reconstructed. ● <u>Polishing of Music</u>: Identify elements of the score and strategies for adding these elements 	<ul style="list-style-type: none"> ● Perform class warm ups with increasing ease and coordination. ● Mark their score to show their attention to details of the score. ● Sing their vocal part using solfege syllables/Curwen hand signs, rhythm counts, and/or words. ● Perform, as an ensemble, a minimum of 2 contrasting selections appropriate for the ability level of the ensemble. 	<ul style="list-style-type: none"> ● In-class singing assessments ● Peer performances ● Daily/weekly progress discussions ● Real-time assessment on full choir, small group and individual basis ● Self and group reflections ● Attendance and participation in culminating rehearsals and performances ● Sight Reading Factory weekly assignments-goals created. 	<ul style="list-style-type: none"> ● Sheet Music ● Audio/Video Recording and Playback ● Canvas ● Google Products (Drive, Docs, Slides, etc)

			<p>to performance that goes beyond notes and rhythms.</p> <ul style="list-style-type: none"> • Performs repertoire with increasing understanding and application of: Posture, Diaphragmatic breathing, Tone quality, Vocal embouchure (vowel shaping), Diction and articulation (voiced and unvoiced consonants), Phrasing, Envelope of sound (start – sustain – release), Dynamics, Stylistic elements, Blend and balance within section and entire group, Routine of musical expression, Intonation <p><i>Repertoire may be chosen based on a theme or guided by ISSMA Repertoire Lists and will have a number of voice parts dependent on the size and ability of the ensemble. Songs will have significant contrast in subject matter, culture, language, mood, key, tempo, additional instrumental elements, etc.</i></p>			
<p>Fall Concert Cycle Extensions (When Applicable)</p>	5+	<p><u>67</u> <u>89</u></p>	<ul style="list-style-type: none"> • Repertoire Research • Repertoire Selection 	<ul style="list-style-type: none"> • Understand the legal requirements of the music industry and utilize reputable 	<ul style="list-style-type: none"> • Various written assignments that follow the concert cycle progression 	<ul style="list-style-type: none"> • Sheet Music • Audio/Video Recording and Playback • Canvas

<p>or Relevant to Repertoire Chosen)</p>			<ul style="list-style-type: none"> • Listening and Responding to Repertoire Exemplars • Music History • Program Notes • Concert Goal Setting • Concert Reflection 	<p>websites for music composers, publishers, and distributors.</p> <ul style="list-style-type: none"> • Make reasoned choices about repertoire choices, keeping in mind attributes of the ensemble and other relevant factors. Be able to justify, discuss, and debate their choices. • Discuss and evaluate recorded performances. • Research composers and sources of music making connections to world events and identifying importance within other cultures. • Educates audiences on their journey of learning repertoire through written word. • Sets individual and ensemble goals. • Evaluates performances individually and holistically with self-awareness and reasoned critique to enhance the next performance's goals and outcome. 		<ul style="list-style-type: none"> • Google Products (Drive, Docs, Slides, etc)
<p>Sight Reading</p>	<p>30+</p>	<p><u>12</u></p>	<ul style="list-style-type: none"> • Reads and performs at sight (or with minimal influenced preparation) 	<ul style="list-style-type: none"> • Sing their vocal part using solfege syllables/Curwen hand 	<ul style="list-style-type: none"> • In-class singing assessments • Peer performances 	<ul style="list-style-type: none"> • Device • Sheet Music

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musical examples of progressing melodic and rhythmic difficulty as an individual and ensemble.

- signs, rhythm counts, and/or words.
- Sing utilizing the system of Moveable “Do”
- Identify “Do” using the key signature
- Select a starting pitch that is relative to the vocal part and the singers’ abilities, or is absolute on a piano
- Recognizes and sings in pentatonic, major and minor scales.
- Audiates and sings various intervals.
- Recognizes and sings accidentals and can relate to solfege altered tones.
- Keeps a steady beat while performing rhythms.
- Recognizes, reads, and performs rhythms in simple and compound meter.

- Daily/weekly progress discussions
- Real-time assessment on full choir, small group and individual basis
- Self and group reflections

- Audio/Video Recording and Playback
- Canvas
- Google Products (Drive, Docs, Slides, etc)
- Sight Reading Factory Subscription
- Sight Reading Worksheets

Essential Questions

- How does music relate to society, history, and other arts?
- How can performances during the holiday season reflect those connections?
- How are each of us growing our singing, music reading, and sight reading skills individually and as an ensemble?

Unit Name	Total Days	Standards Number	Knowledge Objectives	Skills Objectives	Specific Assessments	Specific Resources
Winter Concert Cycle	30+	1 2 3 5 6 7 8 9	<ul style="list-style-type: none"> • <u>Warmups</u>: Identify body, breath, and vocal warmups that build skills to perform repertoire. • <u>Score Study</u>: Identify their vocal part in their musical score and other important score attributes and symbols. • <u>Rehearsal of Music</u>: Identify strategies that allow for repertoire to be broken down and reconstructed. • <u>Polishing of Music</u>: Identify elements of the score and strategies for adding these elements to performance that goes beyond notes and rhythms. 	<ul style="list-style-type: none"> • Perform class warm ups with increasing ease and coordination. • Mark their score to show their attention to details of the score. • Sing their vocal part using solfege syllables/Curwen hand signs, rhythm counts, and/or words. • Perform, as an ensemble, a minimum of 2 contrasting selections appropriate for the ability level of the ensemble. • Performs repertoire with increasing understanding and application of: Posture, Diaphragmatic 	<ul style="list-style-type: none"> • In-class singing assessments • Peer performances • Daily/weekly progress discussions • Real-time assessment on full choir, small group and individual basis • Self and group reflections • Attendance and participation in culminating rehearsals and performances • Sight Reading Factory weekly assignments-goals created. 	<ul style="list-style-type: none"> • Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc)

				<p>breathing, Tone quality, Vocal embouchure (vowel shaping), Diction and articulation (voiced and unvoiced consonants), Phrasing, Envelope of sound (start – sustain – release), Dynamics, Stylistic elements, Blend and balance within section and entire group, Routine of musical expression, Intonation</p> <p><i>Repertoire may be chosen based on a theme or guided by ISSMA Repertoire Lists and will have a number of voice parts dependent on the size and ability of the ensemble. Songs will have significant contrast in subject matter, culture, language, mood, key, tempo, additional instrumental elements, etc. Holiday selections strive to show many traditions and cultures and represent both sacred and secular texts.</i></p>		
<p>Winter Concert Cycle Extensions (When Applicable)</p>	5+	<p><u>67</u> <u>89</u></p>	<ul style="list-style-type: none"> • Repertoire Research • Repertoire Selection • Listening and Responding to Repertoire Exemplars 	<ul style="list-style-type: none"> • Understand the legal requirements of the music industry and utilize reputable websites for music 	<ul style="list-style-type: none"> • Various written assignments that follow the concert cycle progression 	<ul style="list-style-type: none"> • Sheet Music • Audio/Video Recording and Playback • Canvas

<p>or Relevant to Repertoire Chosen)</p>			<ul style="list-style-type: none"> • Music History • Program Notes • Concert Goal Setting • Concert Reflection 	<p>composers, publishers, and distributors.</p> <ul style="list-style-type: none"> • Make reasoned choices about repertoire choices, keeping in mind attributes of the ensemble and other relevant factors. Be able to justify, discuss, and debate their choices. • Discuss and evaluate recorded performances. • Research composers and sources of music making connections to world events and identifying importance within other cultures. • Educates audiences on their journey of learning repertoire through written word. • Sets individual and ensemble goals. • Evaluates performances individually and holistically with self-awareness and reasoned critique to enhance the next performance's goals and outcome. 		<ul style="list-style-type: none"> • Google Products (Drive, Docs, Slides, etc)
<p>Sight Reading</p>	<p>30+</p>	<p><u>12</u> <u>57</u></p>	<ul style="list-style-type: none"> • Reads and performs at sight (or with minimal influenced preparation) musical examples of 	<ul style="list-style-type: none"> • Sing their vocal part using solfege syllables/Curwen hand 	<ul style="list-style-type: none"> • In-class singing assessments • Peer performances 	<ul style="list-style-type: none"> • Device • Sheet Music • Audio/Video Recording and Playback

			<p>progressing melodic and rhythmic difficulty as an individual and ensemble.</p>	<p>signs, rhythm counts, and/or words.</p> <ul style="list-style-type: none"> • Sing utilizing the system of Moveable “Do” • Identify “Do” using the key signature • Select a starting pitch that is relative to the vocal part and the singers’ abilities, or is absolute on a piano • Recognizes and sings in pentatonic, major and minor scales. • Audiates and sings various intervals. • Recognizes and sings accidentals and can relate to solfege altered tones. • Keeps a steady beat while performing rhythms. • Recognizes, reads, and performs rhythms in simple and compound meter. 	<ul style="list-style-type: none"> • Daily/weekly progress discussions • Real-time assessment on full choir, small group and individual basis • Self and group reflections 	<ul style="list-style-type: none"> • Canvas • Google Products (Drive, Docs, Slides, etc) • Sight Reading Factory Subscription • Sight Reading Worksheets
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Essential Questions

- How does one determine whether a performance was good or bad?
- What does it take to polish and refine a performance?
- What are the common criteria that adjudicators consider for when critiquing musical performances?
- What purpose and benefits do events, such as ISSMA Solo & Ensemble or ISSMA Organizational Contest, have for us as individuals and for us as an ensemble?

Unit Name	Total Days	Standards Number	Knowledge Objectives	Skills Objectives	Specific Assessments	Specific Resources
Contest Concert Cycle	30+	1 2 3 5 6 7 8 9	<ul style="list-style-type: none"> • <u>Warmups</u>: Identify body, breath, and vocal warmups that build skills to perform repertoire. • <u>Score Study</u>: Identify their vocal part in their musical score and other important score attributes and symbols. • <u>Rehearsal of Music</u>: Identify strategies that allow for repertoire to be broken down and reconstructed. • <u>Polishing of Music</u>: Identify elements of the score and strategies for adding these elements to performance that goes beyond notes and rhythms. 	<ul style="list-style-type: none"> • Perform class warm ups with increasing ease and coordination. • Mark their score to show their attention to details of the score. • Sing their vocal part using solfege syllables/Curwen hand signs, rhythm counts, and/or words. • Perform, as an ensemble, a minimum of 2 contrasting selections appropriate for the ability level of the ensemble. • Performs repertoire with increasing understanding and application of: Posture, 	<ul style="list-style-type: none"> • In-class singing assessments • Peer performances • Daily/weekly progress discussions • Real-time assessment on full choir, small group and individual basis • Self and group reflections • Attendance and participation in culminating rehearsals and performances, including ISSMA Organizational contest in mid-April. • ISSMA Solo & Ensemble in late January/early February is optional for 	<ul style="list-style-type: none"> • Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc)

				<p>Diaphragmatic breathing, Tone quality, Vocal embouchure (vowel shaping), Diction and articulation (voiced and unvoiced consonants), Phrasing, Envelope of sound (start – sustain – release), Dynamics, Stylistic elements, Blend and balance within section and entire group, Routine of musical expression, Intonation</p> <p><i>Repertoire will be guided by ISSMA Repertoire Lists and will have a number of voice parts dependent on the size and ability of the ensemble. Participation at an ISSMA Group III or II or I level is anticipated.</i></p> <p><i>Songs will have significant contrast in subject matter, culture, language, mood, key, tempo, additional instrumental elements, etc.</i></p>	<p>unauditioned singers (Beg).</p> <ul style="list-style-type: none"> • Sight Reading Factory weekly assignments-goals created. 	
<p>Contest Concert Cycle Extensions (When Applicable or Relevant to</p>	5+	<p><u>67</u></p> <p><u>89</u></p>	<ul style="list-style-type: none"> • Repertoire Research • Repertoire Selection • Listening and Responding to Repertoire Exemplars • Music History • Program Notes 	<ul style="list-style-type: none"> • Understand the legal requirements of the music industry and utilize reputable websites for music composers, publishers, and distributors. 	<ul style="list-style-type: none"> • Various written assignments that follow the concert cycle progression 	<ul style="list-style-type: none"> • Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc)

Repertoire Chosen)			<ul style="list-style-type: none"> • Concert Goal Setting • Concert Reflection 	<ul style="list-style-type: none"> • Utilize the ISSMA website and repertoire lists. • Make reasoned choices about repertoire choices, keeping in mind attributes of the ensemble and other relevant factors. Be able to justify, discuss, and debate their choices. • Discuss and evaluate recorded performances. • Research composers and sources of music making connections to world events and identifying importance within other cultures. • Educates audiences on their journey of learning repertoire through written word. • Sets individual and ensemble goals. • Evaluates performances individually and holistically with self-awareness and reasoned critique to enhance the next performance's goals and outcome. 		
Sight Reading	30+	<u>12</u>	<ul style="list-style-type: none"> • Reads and performs at sight (or with minimal influenced preparation) 	<ul style="list-style-type: none"> • Sing their vocal part using solfege syllables/Curwen hand 	<ul style="list-style-type: none"> • In-class singing assessments • Peer performances 	<ul style="list-style-type: none"> • Device • Sheet Music

		<u>57</u>	<p>musical examples of progressing melodic and rhythmic difficulty as an individual and ensemble.</p>	<p>signs, rhythm counts, and/or words.</p> <ul style="list-style-type: none"> • Sing utilizing the system of Moveable “Do” • Identify “Do” using the key signature • Select a starting pitch that is relative to the vocal part and the singers’ abilities, or is absolute on a piano • Recognizes and sings in pentatonic, major and minor scales. • Audiates and sings various intervals. • Recognizes and sings accidentals and can relate to solfege altered tones. • Keeps a steady beat while performing rhythms. • Recognizes, reads, and performs rhythms in simple and compound meter. 	<ul style="list-style-type: none"> • Daily/weekly progress discussions • Real-time assessment on full choir, small group and individual basis • Self and group reflections 	<ul style="list-style-type: none"> • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc) • Sight Reading Factory Subscription • Sight Reading Worksheets
Composition Project	5+	<u>45</u> <u>67</u>	<ul style="list-style-type: none"> • Make connections between the lessons from the performance of repertoire to the creation of notated music through a project series. 	<ul style="list-style-type: none"> • Complete 1 project in a 7 series project. A first year student regardless of grade begins on project 1. 	<ul style="list-style-type: none"> • Various written assignments within Canvas/Noteflight. 	<ul style="list-style-type: none"> • Device • Canvas • Google Products (Drive, Docs, Slides, etc) • Noteflight Subscription

Essential Questions

- How have you and our ensemble grown over the course of this year's concert cycles?
- What goals and aspirations do you have for yourself as a singer and musician?
- What and who needs to be celebrated as the year comes to a close?
- How can music unite performers and audiences despite their different ages and experiences?

Unit Name	Total Days	Standards Number	Knowledge Objectives	Skills Objectives	Specific Assessments	Specific Resources
<p>Spring Concert Cycle</p> <p><i>Each quarter is conceived cyclically, meaning that each quarter presents a full concert cycle from beginning to end.</i></p>	30+	<p>1 2 3</p> <p>5 6</p> <p>7 8 9</p>	<ul style="list-style-type: none"> • <u>Warmups</u>: Identify body, breath, and vocal warmups that build skills to perform repertoire. • <u>Score Study</u>: Identify their vocal part in their musical score and other important score attributes and symbols. • <u>Rehearsal of Music</u>: Identify strategies that allow for repertoire to be broken down and reconstructed. • <u>Polishing of Music</u>: Identify elements of the score and strategies for adding these elements to performance that goes beyond notes and rhythms. 	<ul style="list-style-type: none"> • Perform class warm ups with increasing ease and coordination. • Mark their score to show their attention to details of the score. • Sing their vocal part using solfege syllables/Curwen hand signs, rhythm counts, and/or words. • Perform, as an ensemble, a minimum of 2 contrasting selections appropriate for the ability level of the ensemble. • Performs repertoire with increasing understanding and application of: Posture, 	<ul style="list-style-type: none"> • In-class singing assessments • Peer performances • Daily/weekly progress discussions • Real-time assessment on full choir, small group and individual basis • Self and group reflections • Attendance and participation in culminating rehearsals and performances • Sight Reading Factory weekly assignments-goals created. 	<ul style="list-style-type: none"> • Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc)

				<p>Diaphragmatic breathing, Tone quality, Vocal embouchure (vowel shaping), Diction and articulation (voiced and unvoiced consonants), Phrasing, Envelope of sound (start – sustain – release), Dynamics, Stylistic elements, Blend and balance within section and entire group, Routine of musical expression, Intonation</p> <p><i>Repertoire may be chosen based on a theme or guided by ISSMA Repertoire Lists and will have a number of voice parts dependent on the size and ability of the ensemble. Songs will have significant contrast in subject matter, culture, language, mood, key, tempo, additional instrumental elements, etc.</i></p>		
<p>Spring Concert Cycle Extensions (When Applicable or Relevant to Repertoire)</p>	5+	<p><u>67</u> <u>89</u></p>	<ul style="list-style-type: none"> • Repertoire Research • Repertoire Selection • Listening and Responding to Repertoire Exemplars • Music History • Program Notes • Concert Goal Setting 	<ul style="list-style-type: none"> • Understand the legal requirements of the music industry and utilize reputable websites for music composers, publishers, and distributors. 	<ul style="list-style-type: none"> • Various written assignments that follow the concert cycle progression 	<ul style="list-style-type: none"> • Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc)

Chosen)			<ul style="list-style-type: none"> • Concert Reflection 	<ul style="list-style-type: none"> • Make reasoned choices about repertoire choices, keeping in mind attributes of the ensemble and other relevant factors. Be able to justify, discuss, and debate their choices. • Discuss and evaluate recorded performances. • Research composers and sources of music making connections to world events and identifying importance within other cultures. • Educates audiences on their journey of learning repertoire through written word. • Sets individual and ensemble goals. • Evaluates performances individually and holistically with self-awareness and reasoned critique to enhance the next performance's goals and outcome. 		
Sight Reading	30+	<u>12</u> <u>57</u>	<ul style="list-style-type: none"> • Reads and performs at sight (or with minimal influenced preparation) musical examples of progressing melodic and 	<ul style="list-style-type: none"> • Sing their vocal part using solfege syllables/Curwen hand signs, rhythm counts, and/or words. 	<ul style="list-style-type: none"> • In-class singing assessments • Peer performances • Daily/weekly progress discussions 	<ul style="list-style-type: none"> • Device • Sheet Music • Audio/Video Recording and Playback • Canvas

			<p>rhythmic difficulty as an individual and ensemble.</p>	<ul style="list-style-type: none"> • Sing utilizing the system of Moveable “Do” • Identify “Do” using the key signature • Select a starting pitch that is relative to the vocal part and the singers’ abilities, or is absolute on a piano • Recognizes and sings in pentatonic, major and minor scales. • Audiates and sings various intervals. • Recognizes and sings accidentals and can relate to solfege altered tones. • Keeps a steady beat while performing rhythms. • Recognizes, reads, and performs rhythms in simple and compound meter. 	<ul style="list-style-type: none"> • Real-time assessment on full choir, small group and individual basis • Self and group reflections 	<ul style="list-style-type: none"> • Google Products (Drive, Docs, Slides, etc) • Sight Reading Factory Subscription • Sight Reading Worksheets
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Music Education Standards

1. Singing alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.