Hamilton Heights School Corporation
Show Choir Curriculum Map

Course Title: Show Choir	Quarter 1:	Academic Year: 2025 - 2026

Essential Questions

- 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?
- What skills does it take to sing and dance at the same time?

Unit Name	Total Days	Standards Number	Knowledge Objectives	Skills Objectives	Specific Assessments	Specific Resources
Fall Concert Cycle *Each quarter is conceived cyclically, meaning that each quarter presents a full concert cycle from beginning to end.*	30+	1 2 3 5 6 7 8 9	• Warmups: Identify body, breath, and vocal warmups that build skills to perform repertoire. • Score Study: Identify their vocal part in their musical score and other important score attributes and symbols. • Rehearsal of Music: Identify strategies that allow for repertoire to be broken down and reconstructed. • Polishing of Music: Identify elements of the score and strategies for	• 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.	• 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	• Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc)

			adding these elements to performance that goes beyond notes and rhythms.	• 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 • Memorize and perform choreographed movements with increasing skill and difficulty. Skills include: posture, spacing, specific dance steps, traveling, projecting. *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.		
Fall Concert Cycle Extensions (When Applicable or Relevant to Repertoire Chosen)	5+	6 7 8 9	• Repertoire Research • Repertoire Selection • Listening and Responding to Repertoire Exemplars • Music History • Program Notes • Concert Goal Setting • Concert Reflection	• Understand the legal requirements of the music industry and utilize reputable websites for music composers, publishers, and distributors. • 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	• Various written assignments that follow the concert cycle progression	• Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc)

				reasoned critique to enhance the next performance's goals and outcome.		
Sight Reading	30+	1 2 5 7	• Reads and performs at sight (or with minimal influenced preparation) musical examples of progressing melodic and rhythmic difficulty as an individual and ensemble.	• Sing their vocal part using solfege syllables/Curwen hand 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.	• 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	• Device • Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc) • Sight Reading Factory Subscription • Sight Reading Worksheets

Course Title: Show Choir	Quarter 2:	

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?
- What sight reading goals do you have for yourself?

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	• Warmups: Identify body, breath, and vocal warmups that build skills to perform repertoire. • Score Study: Identify their vocal part in their musical score and other important score attributes and symbols. • Rehearsal of Music: Identify strategies that allow for repertoire to be broken down and reconstructed. • Polishing of Music: Identify elements of the score and strategies for adding these elements to performance that goes beyond notes and rhythms.	• 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,	• 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	• Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc)

				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 ● Memorize and perform choreographed movements with increasing skill and difficulty. Skills include: posture, spacing, specific dance steps, traveling, projecting *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.		
Winter Concert Cycle Extensions (When Applicable or Relevant to Repertoire Chosen)	5+	6 7 8 9	• Repertoire Research • Repertoire Selection • Listening and Responding to Repertoire Exemplars • Music History • Program Notes • Concert Goal Setting • Concert Reflection	• Understand the legal requirements of the music industry and utilize reputable websites for music composers, publishers, and distributors. • 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.	• Various written assignments that follow the concert cycle progression	• Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc)

				• Evaluates performances individually and holistically with self-awareness and reasoned critique to enhance the next performance's goals and outcome.		
Sight Reading	30+	1 2 5 7	• Reads and performs at sight (or with minimal influenced preparation) musical examples of progressing melodic and rhythmic difficulty as an individual and ensemble.	• Sing their vocal part using solfege syllables/Curwen hand 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	• 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	• Device • Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc) • Sight Reading Factory Subscription • Sight Reading Worksheets

				simple and compound meter. • Memorize and perform choreographed movements with increasing skill and difficulty. Skills include: posture, spacing, specific dance steps, traveling, projecting		

Course Title: Show Choir	Quarter 3	

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?
- How are we progressing through our Ensemble Essentials?
- How are you progressing through your sight reading goals?

Unit Name	Total Days	Standards Number	Knowledge Objectives	Skills Objectives	Specific Assessments	Specific Resources
Contest Concert Cycle	30+	1 2 3 5 6	• Warmups: Identify body, breath, and vocal warmups that build skills to perform repertoire.	• Perform class warm ups with increasing ease and coordination.	• In-class singing assessments • Peer performances	• Sheet Music • Audio/Video Recording and Playback • Canvas

		7 8 9	• Score Study: Identify their vocal part in their musical score and other important score attributes and symbols. • Rehearsal of Music: Identify strategies that allow for repertoire to be broken down and reconstructed. • Polishing of Music: Identify elements of the score and strategies for adding these elements to performance that goes beyond notes and rhythms.	• 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 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 • Memorize and perform choreographed movements with	• 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-March. • ISSMA Solo & Ensemble in late January/early February is optional.	• Google Products (Drive, Docs, Slides, etc)

				increasing skill and difficulty. Skills include: posture, spacing, specific dance steps, traveling, projecting *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 level is anticipated.* *Songs will have significant contrast in subject matter, culture, language, mood, key, tempo, additional instrumental elements, etc.*		
Contest Concert Cycle Extensions (When Applicable or Relevant to Repertoire Chosen)	5+	6 7 8 9	• Repertoire Research • Repertoire Selection • Listening and Responding to Repertoire Exemplars • Music History • Program Notes • Concert Goal Setting • Concert Reflection	• Understand the legal requirements of the music industry and utilize reputable websites for music composers, publishers, and distributors. • Utilize the ISSMA website and repertoire lists. • Make reasoned choices about repertoire choices, keeping in mind attributes of the ensemble and other	• Various written assignments that follow the concert cycle progression	• Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc)

				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+	1 2 5 7	• Reads and performs at sight (or with minimal influenced preparation) musical examples of progressing melodic and rhythmic difficulty as an individual and ensemble.	• Sing their vocal part using solfege syllables/Curwen hand 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	• 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	• Device • Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc) • Sight Reading Factory Subscription • Sight Reading Worksheets

				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.		
Composition Project	5+	4 5 6 7	• Make connections between the lessons from the performance of repertoire to the creation of notated music through a project series.	• Complete 1 project in a 7 series project. A first year student regardless of grade begins on project 1.	• Various written assignments within Canvas/Noteflight.	• Device • Canvas • Google Products (Drive, Docs, Slides, etc) • Noteflight Subscription

Course Title: Choir 7	Quarter 4	

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
Spring Concert Cycle *Each quarter is conceived cyclically, meaning that each quarter presents a full concert cycle from beginning to end.*	30+	1 2 3 5 6 7 8 9	• Warmups: Identify body, breath, and vocal warmups that build skills to perform repertoire. • Score Study: Identify their vocal part in their musical score and other important score attributes and symbols. • Rehearsal of Music: Identify strategies that allow for repertoire to be broken down and reconstructed. • Polishing of Music: Identify elements of the score and strategies for adding these elements to performance that goes beyond notes and rhythms.	• 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 breathing, Tone quality, Vocal embouchure (vowel shaping), Diction and articulation (voiced and unvoiced consonants), Phrasing, Envelope of sound (start – sustain – release),	• 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	• Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc)

				Dynamics, Stylistic elements, Blend and balance within section and entire group, Routine of musical expression, Intonation *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.*		
Spring Concert Cycle Extensions (When Applicable or Relevant to Repertoire Chosen)	5+	6 7 8 9	• Repertoire Research • Repertoire Selection • Listening and Responding to Repertoire Exemplars • Music History • Program Notes • Concert Goal Setting • Concert Reflection	• Understand the legal requirements of the music industry and utilize reputable websites for music composers, publishers, and distributors. • 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.	• Various written assignments that follow the concert cycle progression	• Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc)

				• 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+	1 2 5 7	• Reads and performs at sight (or with minimal influenced preparation) musical examples of progressing melodic and rhythmic difficulty as an individual and ensemble.	• Sing their vocal part using solfege syllables/Curwen hand 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	• 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	• Device • Sheet Music • Audio/Video Recording and Playback • Canvas • Google Products (Drive, Docs, Slides, etc) • Sight Reading Factory Subscription • Sight Reading Worksheets

				• 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.		

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.