Course Name:	**Choir 1 (aka Mixed Chorus, Mixed Choir)**						
Course Description	**Preparatory Course**						
Pre-requisite	**None**						
CREATING	**Process Component: Imagine**	**Process Component: Plan and**	**Process**	**Process Component:**			
	Nov.MU:E.Cr1 Compose and **improvise melodic** and **rhythmic** ideas or **motives** that reflect characteristic(s) of music or text(s) studied in rehearsal.	Nov.MU:E.Cr2 a. **Select** and develop draft **melodic** and **rhythmic** ideas or **motives** that **demonstrate** understanding of characteristic(s) of music or text(s) studied in rehearsal.	Nov.MU:E.Cr3.1 Evaluate and **refine** draft **compositions** and **improvisations** based on knowledge, skill, and **teacher-provided criteria**.	Nov. MU:E.Cr3.2 **Share** personally developed **melodic** and **rhythmic** ideas or **motives**—individually or as an **ensemble**—that **demonstrate** understanding of characteristics of music or texts studied in rehearsal.			
		b. Preserve draft **compositions** and **improvisations** through **standard notation** and audio recording.					
	Semester 1			**Semester 2**			
Overarching Concepts	**Concepts**	**Skills**	**Practices**	**Concepts**	**Skills**	**Practices**	
Music Literacy (what is printed on the page)	Score reading	With substantial guidance follow/read system: Identify parts within the staff Identify repeats Identify measures Identify sections		Score reading	With guidance follow/read system: Identify parts within the staff Identify repeats Identify measures Identify sections		
	Patterns (early stage of form)	With substantial guidance notice and identify contrasts, similarities, repeated elements, etc.		Patterns (early stage of form)	With guidance notice and identify contrasts, similarities, repeated elements, etc.		
	Identification of pitch	With substantial guidance identify on staff by name Identify the pitch		Identification of pitch	With guidance identify on staff by name, identify the pitch		
	Rhythm	Identify: Whole thru eighth notes/rests		Rhythm	Identify: Dotted halves Dotted quarters		
	Meters (simple and compound)	With substantial guidance identify time signatures Simple duple to compound Read and count		Meters (simple and compound)	With guidance identify time signatures Simple duple to compound Read and count		
	Intervals	With substantial guidance identify and label: Tonic Octaves 5ths (or solfege) when given one (i.e. given do)		Intervals	With guidance identify and label: Tonic Octaves 5ths (or solfege) when given one (i.e. given do)		
	Scale degrees	With substantial guidance identify and label scale degrees (or solfege) when given one (i.e. given do)		Scale degrees	With guidance identify and label scale degrees (or solfege) when given one (i.e. given do)		
	Melody/ Harmony	With substantial guidance identify melody and harmony lines		Melody/ Harmony	With guidance identify melody and harmony lines		

	Creating/composition for sight reading	With substantial guidance explore, experiment with rhythms and melody (i.e. complete the measure, create 2 measures, w/ solfege, etc.)		Creating/composition for sight reading	With guidance explore, experiment with rhythms and melody (i.e. complete the measure, create 2 measures, w/ solfege, etc.)		
PERFORMING	Process Component: Select	Process Component: Analyze	Process Component: Interpret	Process Component: Rehearse, Evaluate, and Refine	Process Component: Present		
	Nov.MU:E.Pr4.1 **Select** varied **repertoire** to study based on interest, music-reading skills (where appropriate), an understanding of the structure of the music, **context**, and the **technical skill** of the individual or **ensemble**.	Nov.MU:E.Pr4.2 **Demonstrate**, using music-reading skills where appropriate, how knowledge of formal aspects in **musical works** inform prepared or improvised **performances**.	Nov.MU:E.Pr4.3 Identify **expressive qualities** in a varied **repertoire** of music that can be **demonstrated** through prepared and improvised **performances**.	Nov.MU:E.Pr5 Use self-reflection and peer feedback to **refine** individual and **ensemble performances** of a varied **repertoire** of music.	Nov.MU:E.Pr6 a. **Demonstrate** attention to **technical accuracy** and **expressive qualities** in prepared and improvised **performances** of a varied **repertoire** of music.		
					b. **Demonstrate** an awareness of the **context** of the music through prepared and improvised **performances**.		
	Semester 1			**Semester 2**			
Overarching Concepts	**Concepts**	**Skills**	**Practices**	**Concepts**	**Skills**	**Practices**	
Artistic Identity	Individual voice	Awareness of own vocal voice/sound awareness		Individual voice	Exploration of own vocal voice/sound acceptance Building confidence in sound, within beginning group singing (known group members) Building mixed formations to increase who they are singing around	Risk-taking	
	Corporate identity/voice - part of a choral community	Comfort in working/singing with immediate neighbor singers		Corporate identity/voice - part of a choral community	Comfort in working/singing with others in the group		
	This music is "our" music -	Awareness of collaborative music creation			Awareness of own place in collaboration Growing shared ownership of music creation		
Singing	Phonation			Phonation			
	Breath	Breathing Awareness of technique Frequent monitoring		Breath	Breathing Awareness of technique Occasional monitoring		
	Tone	Healthy phonation Awareness and production of vowels		Tone	Healthy phonation Awareness and production of vowels IPA pyramid chart		
	Pitch	Pitch matching to voices		Pitch	Matching pitch to a piano		

	Vowel Modification	Substantial guidance Awareness of vowels Modification		Vowel Modification	With guidance Awareness of vowels Modification		
	Physical preparation	Stretching Warm-up Posture (feel of it) Frequent monitoring of position	Stretching Warm-up	Physical preparation	Stretching Warm-up Posture (feel of it) Occasional monitoring of position		
	Parts	Sing independently (hold a part with many others in a section)		Parts	Sing independently (hold a part with two on a part)		
Listening (aural discernment/perception)	Blending & balance	Audiation of tonic in any context with substantial guidance		Blending & balance	Audiation of tonic in any context with guidance		
		Sing independently (hold a part with many others in a section)			Sing independently (hold a part with two on a part)		
	Tonal memory	With substantial guidance working on contour with 7 notes at a time		Tonal memory	Independently sing 7 notes at a time, at least in a diatonic major		
	Interval relationship	Do mi sol, step-wise, find do		Interval relationship	Up to a 5th		
Musicianship: Interpretation, Expression	Dynamics	With substantial guidance pp - FF		Dynamics	With limited guidance p-ff, Crescendos, Diminuendo, Gradual vs sudden		
	Articulation (pronunciation)	With substantial guidance pronounce words according to style		Articulation (pronunciation)	With guidance pronounce words according to style		
	Text	With substantial guidance interpret the meaning, tone, feeling of the words, according to style/genre/context of repertoire		Text	With guidance interpret the meaning, tone, feeling of the words, according to style/genre/context of repertoire		
	Rhetoric			Rhetoric			
	Lyrics			Lyrics			
	Mood, emotion of the text	With substantial guidance, perform the words with appropriate emotion according to the text of		Mood, emotion of the text	With guidance perform the words with appropriate emotion according to the text of repertoire		
	Facial expression & body language	With substantial guidance physically express with facial expressions and body language appropriate to words according to style/genre/context of repertoire		Facial expression & body language	With guidance physically express with facial expressions and body language appropriate to words according to style/genre/context of repertoire		
Music Literacy (what is printed on the page)	Score reading	With substantial guidance follow/read system: Identify parts within the staff Identify repeats Identify measures Identify sections		Score reading	With guidance follow/read system: Identify parts within the staff Identify repeats Identify measures Identify sections		
	Patterns (early stage of form)	With substantial guidance notice and identify contrasts, similarities, repeated elements, etc.		Patterns (early stage of form)	With guidance notice and identify contrasts, similarities, repeated elements, etc.		
	Identification of pitch	With substantial guidance identify on staff by name Identify the pitch		Identification of pitch	With guidance identify on staff by name, identify the pitch		
	Rhythm	Identify: Whole thru eighth notes/rests		Rhythm	Identify: Dotted half notes Dotted quarter notes		

	Meters (simple and compound)	With substantial guidance identify time signatures Simple duple to compound Read and count		Meters (simple and compound)	With guidance identify time signatures Simple duple to compound Read and count		
	Intervals	With substantial guidance identify and label: Tonic Octaves 5ths (or solfege) when given one (i.e. given do)		Intervals	With guidance identify and label: Tonic Octaves 5ths (or solfege) when given one (i.e. given do)		
	Scale degrees	With substantial guidance identify and label scale degrees (or solfege) when given one (i.e. given do)		Scale degrees	With guidance identify and label scale degrees (or solfege) when given one (i.e. given do)		
	Melody/ Harmony	With substantial guidance identify melody and harmony lines		Melody/ Harmony	With guidance identify melody and harmony lines		
	Creating/composition for sight reading	With substantial guidance explore, experiment with rhythms and melody (i.e. complete the measure, create 2 measures, w/ solfege, etc.)		Creating/composition for sight reading	With guidance explore, experiment with rhythms and melody (i.e. complete the measure, create 2 measures, w/ solfege, etc.)		
Ensemble (working as, team)		Creation of safe space, community, classroom culture Experimentation of combined sounds			Creation of safe space, community, classroom culture Experimentation of combined sounds		
	Ensemble leadership	Guiding/directing ensemble/section		Ensemble leadership	Guiding/directing ensemble/section		
		Independent rehearsal (appropriate, timely)			Independent rehearsal (appropriate, timely)		
		Recognize leading and following is required in an ensemble			Recognize leading and following is required in an ensemble		
		Able to follow others (peers, director, choral asst, etc.)			Able to follow others (peers, director, choral asst, etc.)		
		Resolving conflicts			Resolving conflicts		
		Clear communication (respectful)			Clear communication (respectful)		
	Integration of sound, corporate sound	Determine appropriate sound		Integration of sound, corporate sound	Determine appropriate sound		
	Blending sound - matching same sound	Integration of sound, corporate sound		Blending sound - matching same sound	Integration of sound, corporate sound		
	Corporate sound - each sound essential	Blending sound - matching same sound		Corporate sound - each sound essential	Blending sound - matching same sound		
	Understand action/impact on others	Corporate sound - each sound essential Understand action/impact on others		Understand action/impact on others	Corporate sound - each sound essential Understand action/impact on others		
Rehearsal practices, techniques	Rehearsal preparation (habits - what equipment to have)	Consistency: warm-up routines, looking and doing the same		Rehearsal preparation (habits - what equipment to have)			
	Rehearsal techniques	With substantial guidance management of materials (well taken care of music)		Rehearsal techniques	With guidance management of materials (well taken care of music)		
		With substantial guidance annotation/marking of music, accuracy and completeness			With guidance annotation/marking of music, accuracy and completeness		

		With substantial guidance sustain engagement Participate Be active not passive (whether singing, or not, whether you feel like it or not)			With guidance sustain engagement, Participate Be active not passive (whether singing, or not, whether you feel like it or not)		
		With substantial guidance, understand artistic choices, repertoire choices, etc.			With guidance, understand artistic choices, repertoire choices, etc.		
	Rehearsal etiquette	Engage with substantial guidance and follow conductor (through dialogue for expression, etc.)		Rehearsal etiquette	Engage with substantial guidance and follow conductor (through dialogue for expression, etc.)		
		Not talking when parts going out					
		Classroom space - set up formation (chairs, stands, etc.)					
		Individual preparation impacts/contributes to others					
		Seek clarification from conductor vs peers					
Public Performance skills	Performance etiquette	With substantial guidance habits of preparation, warm ups		Performance etiquette	With guidance habits of preparation, warm ups,		
		With substantial guidance have stage presence: Walking on and off Waiting Responsibility to self and ensemble Bowing (a corporate bow) Facial expressions Body control Controlled appropriate movement per music style Engaging the audience (i.e. eye contact)			With substantial guidance have stage presence: Walking on and off Waiting Responsibility to self and ensemble Bowing (a corporate bow) Facial expressions Body control Controlled appropriate movement per music style Engaging the audience (i.e. eye contact)		
		Watch the conductor Staying focused					
	"Good" performance - what is "good"	With substantial guidance performing the way it was rehearsed (appropriate vocal technique)		"Good" performance - what is "good"	With guidance performing the way it was rehearsed (appropriate vocal technique)		
		Ownership of performance			Ownership of performance		
RESPONDING	**Process Component: Select**	**Process Component: Analyze**	**Process Compone**	**Process Component:**			

	Nov.MU:E.Re7.1 Identify reasons for selecting music based on characteristics found in the music, **connection** to interest, and **purpose** or **context**.	Nov.MU:E.Re7.2 Identify how knowledge of **context** and the use of repetition, similarities, and contrasts inform the **response** to music.	Nov.MU:E.Re8 Identify **interpretations** of the **expressive intent** and meaning of **musical works**, referring to the **elements of music**, **contexts**, and (when appropriate) the **setting of the text**.	Nov.MU:E.Re9 Identify and describe the effect of interest, experience, **analysis**, and **context** on the evaluation of music.			
	Semester 1			**Semester 2**			
Overarching Concepts	**Concepts**	**Skills**	**Practices**	**Concepts**	**Skills**	**Practices**	
Critique and feedback in Self/Ensemble Performance	Perception (of performers and performance)	With substantial guidance listening and evaluating/observing with evidence		Perception (of performers and performance)	With guidance listening and evaluating/observing with evidence		
	Observation	With substantial guidance using academic language to describe		Observation	With guidance using academic language to describe		
		Recognizing/noticing patterns Contrasting vs similar, etc. (through lyrics, etc.)					
	Self reflection Self evaluation	With substantial guidance reflect on own and ensemble sound and learning goals		Self reflection Self evaluation	With guidance reflect on own and ensemble sound and learning goals		
		Articulate learning goals and progress (individual and/or ensemble and/or section)			Articulate learning goals and progress (individual and/or ensemble and/or section)		
		With substantial guidance feedback to peers - positive and constructive only			With guidance feedback to peers - positive and constructive only		
		With substantial guidance utilize rubric/criteria to evaluate performance			With guidance utilize rubric/criteria to evaluate performance		
Critique and Response to outside Choral Performance	Perception (of performers and performance)	With substantial guidance listening/selecting Analyzing Interpreting Evaluating with evidence		Perception (of performers and performance)	With guidance listening/selecting, Analyzing Interpreting Evaluating with evidence		
	Observation	With substantial guidance using academic language to describe		Observation	With guidance using academic language to describe		
		With substantial guidance discovery of choral repertoire Genres Styles			With guidance discovery of choral repertoire Genres Styles		

		With substantial guidance understand why we select what we select: Audience Purpose Programming			With guidance understand why we select what we select: Audience Purpose Programming		
		With substantial guidance recognize/notice patterns Contrasting vs similar, etc.			With guidance recognize/notice patterns Contrasting vs similar, etc.		
	Contextualize performance and expectation	With substantial guidance understand the context of the performance and how it impacts the evaluation process		Contextualize performance and expectation	With guidance understand the context of the performance and how it impacts the evaluation process		
		With substantial guidance utilize rubric/criteria to evaluate performance			With guidance utilize rubric/criteria to evaluate performance		
CONNECTING	**Process Component: Synthesize**	**Process Component: Relate**					
	Nov.MU:E.Cn10 Describe and **demonstrate** how personal interests relate to choices and **intent** when creating, performing, and responding to music.	Nov.MU:E.Cn11 Relate music to **societal**, **cultural**, and **historical contexts** when creating, performing, and responding.					
	Semester 1			**Semester 2**			
Overarching Concepts	**Concepts**	**Skills**	**Practices**	**Concepts**	**Skills**	**Practices**	
Cultural, Societal Context (repertoire)	Exposure to and experience with diverse repertoire Representative of the community	Understanding of the community and self in the repertoire		Exposure to and experience with diverse repertoire, Representative of the community	Understanding of the community and self in the repertoire		